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ABSTRACT

Photography has been used to record war since the Crimean War in 1855. This lesson plan explores how and why war has been photographed and also gives students an opportunity to see the bias within the recording/reporting of war. The lesson plan: cites educational objectives; gives time required; recommends a grade level; notes curriculum fit; and lists resources used. It also: discusses materials and preparation; presents an eight-step procedure for classroom implementation; and addresses evaluation and extension. The lesson plan then provides information about photographs in the American Memory collection. It next discusses photojournalism and offers many examples of photographs from the Civil War. The lesson plan offers biographical data about Mathew Brady and discusses the dauguerreotype process, presenting a timeline of the Daguerreian Era. It also offers search tips, including a synonym list, and using special characters. (NKA)

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The Learning Page... lesson plans

Photojournalism: A Record of War.

By

Chris Fricke and Glenda Ritz

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CS 511 418

Photojournalism: A Record of War

Chris Fricke and Glenda Ritz

Photography has been used to record war since the Crimean War in 1855. This unit will explore how and why war has been photographed and will also give students an opportunity to see the bias within the recording/reporting of war.

Objectives

- Explore who has photographed war and why
- Learn about Mathew Brady's process for photographing the Civil War
- Learn how photographic equipment has improved through time
- Analyze primary source war photographs from *Selected Civil War Photographs, 1861-1865* and other resources

Time Required

2 - 3 weeks, in 45 - 60 minute class periods, depending on how intensively you structure the unit

Recommended Grade Level

5 - 8th grade, adaptable to high school with appropriate materials

Curriculum Fit

This unit can be used in any study of war or journalism/photography

Resources Used

- American Memory, Library of Congress
  - Selected Civil War Photographs, 1861-1865
  - Touring Turn-of-the-Century America, 1880-1920
  - The Spanish-American War in Motion Pictures
- Bradford, Mary M. "Make a Pinhole Camera" in "The Battle of Antietam, September 17, 1862." *Cobblestone Magazine*, 18 (October 1997), no. 7: 24-25.
- Catton, Bruce. *The American Heritage New History of the Civil War*. New York: Penguin Books, 1996.
- Fox, Robert. *Camera in Conflict: Armed Conflict*. London, England: Hulton Betty Picture Collection Limited, 1996.
- Pritzker, Barry. *Mathew Brady*. Avenel, New Jersey: Crescent Books, 1992.

Materials and Preparation

1. Create a slide show of war photographs from American Memory collections. A slide show can be a series of photographs on overhead transparencies, or a series of Web pages linked together. For an example of Web pages linked together, see Civil War Slide Show. For information on creating such a slide show, see Technical Information on the Learning Page.

   American Memory collections containing war photographs are:
   - America From the Great Depression to World War II, 1935-1945
   - Selected Civil War Photographs, 1861-1865
   - Touring Turn-of-the-Century America, 1880-1920 (Spanish American War)
   - The Spanish-American War in Motion Pictures

   Choose several photographs from among the collections that depict various aspects of war or use Civil War Slide Show, composed of photographs from *Selected Civil War Photographs, 1861-1865.*

2. For the photograph analysis activity (Procedure, step 3), copy for each student:
   - Photograph Analysis Guide
   - [Johnsonville, Tenn. Camp of Tennessee Colored Battery] from *Selected Photographs from the Civil War, 1861-1865*

Procedure

1. Introduce the unit by using a slide show of war photographs from American Memory collections or the "Civil War Slide Show". Students will then write a rough piece (2 - 3 paragraphs) entitled "Why Photograph War?"

2. Discuss the progress of the process of photography. Start with Taking Photographs at the Time of the Civil War. Mathew B. Brady: Biographical Note has information on his work photographing the Civil War. Other American Memory collections with information are:
   - *America's First Look into the Camera, 1839-1864* - The Daguerreotype Medium and Timeline of the Daguerreian Era
   - *Taking the Long View, 1851-1991* - A Brief History

3. Model photograph analysis using [Johnsonville, Tenn. Camp of Tennessee Colored Battery] from *Selected Photographs from the Civil War, 1861-1865.* Students will need a copy of the photograph and the Photograph Analysis Guide. Use these techniques with students:
   - Read the photograph the same way you would read a book - left to right and top to bottom.
   - Look at the picture up close, then hold it farther away.
   - Cover up part of the photograph to focus in on one area.
   - Write down your observations, not your conclusions. For example, if you see snow on the ground, write down snow. Don't write winter. Why? You don't know that it is winter. That is a conclusion.

   Ask students, "What can you conclude about photojournalism from this photograph?" After 5 - 10 minutes, students can share their findings with the entire class.

4. Brainstorm categories for searching for war photographs. Some possibilities are artillery, uniforms, medical aspects, battlefields, casualties, camps, camplife, transportation, hospitals, uniforms and forts. Put students in pairs. Model searching strategies and keywords to use in searching. Demonstrate how to search American Memory photograph collections. For information on searching American Memory, see Finding

Information in American Memory. See Synonym List and Search Tips for suggestions on keyword selection.

5. Allow sufficient time for searching. Each group will choose 2 - 3 photographs from the collections that they will use for further analysis. For this lesson, two class periods in a computer lab were devoted to searching. Students kept a list of keywords they used that were related to their topic. They kept track of how many hits they found and what other subjects were listed for the photographs found. Selecting and printing photographs were done at the end of the second computer lab period. As enrichment, pairs could use other resources to find photographs from their category in different wars.

6. Provide time to analyze the selected photographs. This should be done as pairs.

7. Following analysis in pairs, students share their results with the class. Plan more than one class period.

8. After listening to all groups, students return to their initial written piece "Why Photograph War?" and edit this into a finished piece, adding knowledge gained from the search activity and sharing to this essay.

Evaluation and Extension

Students will be evaluated on:

1. photographs they selected;
2. their analysis of those photographs;
3. their ability to work with a partner; and
4. the completed essay "Why Photograph War?".

All photographs and observation forms can be compiled into a scrapbook as a class record of photojournalism during the Civil War.

As an extension, this activity could be used with photographs from other wars with students comparing and contrasting what was photographed during each war.

Use this lesson as a starting point for students' own photo essay. Students use disposable cameras and take twelve pictures that would describe to the world who the student is and what is important to him/her. Since many students spend a lot of time composing some shots for their photo essay, preface this activity with a discussion about whether the Civil War photographs were posed or candid. "Does the Camera Ever Lie?", a Special Presentation in *Selected Photographs of the Civil War, 1861-1865*, discusses this topic.

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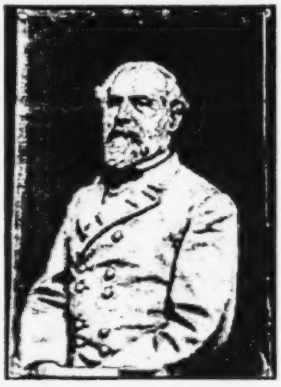
Selected CIVIL WAR PHOTOGRAPHS



Prints and Photographs Division, Library of Congress

Search by Keyword | **Browse** the Subject Index

The Selected Civil War Photographs Collection contains 1,118 photographs. Most of the images were made under the supervision of Mathew B. Brady, and include scenes of military personnel, preparations for battle, and battle after-effects. The collection also includes portraits of both Confederate and Union officers, and a selection of enlisted men.

An additional two hundred autographed portraits of army and navy officers, politicians, and cultural figures can be seen in the Civil War photograph album, ca. 1861-65. (James Wadsworth Family Papers). The full album pages are displayed as well as the front and verso of each carte de visite, revealing studio logos, addresses, and other imprint information on the approximately twenty photographers represented in the album.

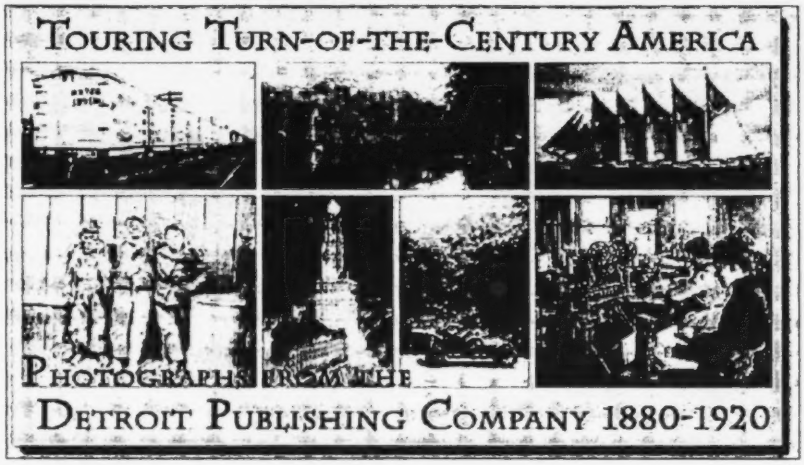
The mission of the Library of Congress is to make its resources available and useful to Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations. The goal of the Library's National Digital Library Program is to offer broad public access to a wide range of historical and cultural documents as a contribution to education and lifelong learning.

The Library of Congress presents these documents as part of the record of the past. These primary historical documents reflect the attitudes, perspectives, and beliefs of different times. The Library of Congress does not endorse the views expressed in these collections, which may contain materials offensive to some readers.

Special Presentations:

Time Line of The Civil War, 1861-1865
1861 | 1862 | 1863 | 1864 | 1865 | Other Photographs

Does The Camera Ever Lie?



Prints and Photographs Division, Library of Congress

Search by Keyword | **Browse** by Subject | Geographic Location

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This collection of photographs from the Detroit Publishing Company Collection includes over 25,000 glass negatives and transparencies as well as about 300 color photolithograph prints, mostly of the eastern United States. The collection includes the work of a number of photographers, one of whom was the well known photographer William Henry Jackson.

A small group within the larger collection includes about 900 Mammoth Plate Photographs taken by William Henry Jackson along several railroad lines in the United States and Mexico in the 1880s and 1890s. The group also includes views of California, Wyoming and the Canadian Rockies.

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The Library of Congress presents these documents as part of the record of the past. These primary historical documents reflect the attitudes, perspectives, and beliefs of different times. The Library of Congress does not endorse the views expressed in these collections, which may contain materials offensive to some readers.

Understanding the Collection

About the Collection

Locations Represented in the collection

Related Resources

from The Learning Page

Collection Connections

Working with the Collection

How to Order Photographic Reproductions

Building the Digital Collection

Copyright and Other Restrictions

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Motion Picture, Broadcasting, and Recorded Sound Division, Library of Congress

Search by Keyword | Alphabetical Title List or Topical Title List | Subject Index

This presentation features 68 motion pictures produced between 1898 and 1901 of the Spanish-American War and the subsequent Philippine Revolution. The Spanish-American War was the first U.S. war in which the motion picture camera played a role. These films were made by the Edison Manufacturing Company and the American Mutoscope & Biograph Company and consist of actualities filmed in the U.S., Cuba, and the Philippines, showing troops, ships, notable figures, and parades, as well as reenactments of battles and other war-time events. The Special Presentation presents the motion pictures in chronological order together with brief essays that provide a historical context for their filming.

The mission of the Library of Congress is to make its resources available and useful to Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations. The goal of the Library's National Digital Library Program is to offer broad public access to a wide range of historical and cultural documents as a contribution to education and lifelong learning.

The Library of Congress presents these documents as part of the record of the past. These primary historical documents reflect the attitudes, perspectives, and beliefs of different times. The Library of Congress does not endorse the views expressed in these collections, which may contain materials offensive to some readers.

Special Presentation
The Motion Picture Camera Goes to War: The Spanish-American War and the Philippine Revolution

Understanding the Collection

The World of 1898:
The Spanish-American War
A presentation from
the Library of Congress Hispanic Division
- Chronology
- Overview Essay

Paper Print Film Collection

Working with the Collection

How to View Videos

How to Order Copies of Films

Digitizing the Collection

Copyright and Other Restrictions

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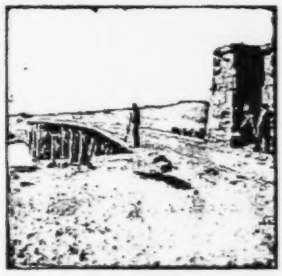


Photojournalism: A Record of War

Civil War Slide Show

The Civil War Slide Show is composed from photographs taken from *Selected Photographs from the Civil War, 1861-1865*. Pictures in the slide show will automatically change after 30 seconds. If you wish to move to another slide before 30 seconds have elapsed, click on **Next Slide**. Captions at the bottom of each photograph link to the bibliographic information. The URL for the slide show is http://memory.loc.gov/ammem/ndlpedu/lesson97/photo/slide1.html.

Photographs in the slide show are:

Photographers
- M.B. Brady's new photographic gallery, corner of Broadway and Tenth Street, New York
- A rare specimen found on hill above Fort Riley, Kansas] Gardner's Photographic Art Gallery

Military in camp
- Antietam, Md. Allan Pinkerton, President Lincoln, and Maj. Gen. John A. McClelland
- Bealeton, Va. Noncommissioned officers' mess of Co. D, 93d New York Infantry
- City Point, Va. African American army cook at work

Implements of war
- Rappahannock Station, Va. Canvas pontoon boat, 50th New York Engineers
- Petersburg, Va. Sections of chevaux-de-frise before Confederate main works
- Manassas, Va. Confederate fortifications, with Federal soldiers
- Unknown location. Parrott gun
- Manassas Junction, Va. Soldiers beside damaged rolling stock of the Orange & Alexandria Railroad

Medical care in the Civil War
- Fredericksburg, Va. Nurses and officers of the U.S. Sanitary Commission
- Washington, D.C. Patients in ward of Harewood Hospital; mosquito nets over beds
- Antietam, Md. Confederate dead in a ditch on the right wing used as a rifle pit
- Antietam, Md. Bodies of Confederate dead gathered for burial
- Unknown location. Embalming surgeon at work on soldier's body

Assassination aftermath
- Washington, D.C. Hanging hooded bodies of the four conspirators; crowd departing

Selected Civil War Photographs, 1861-1865

Click on picture for larger image, full item, or more versions. [Rights and Reproductions]

[M.B. Brady's new photographic gallery, corner of Broadway and Tenth Street, New York] / A. Berghaus, del.

CREATED/PUBLISHED
1861 January 5.

NOTES
Illus. in: Frank Leslie's illustrated newspaper, 1867, p. 108.

American Memory edition timeline. No. 1114

SUBJECTS
Brady, Mathew B.,--1823 (ca.)-1896--Homes and haunts--New York (State)--New York.
Photographic studios--New York (State)--New York--1860-1870
United States--History--Civil War, 1861-1865
Periodical illustrations.
Wood engravings.

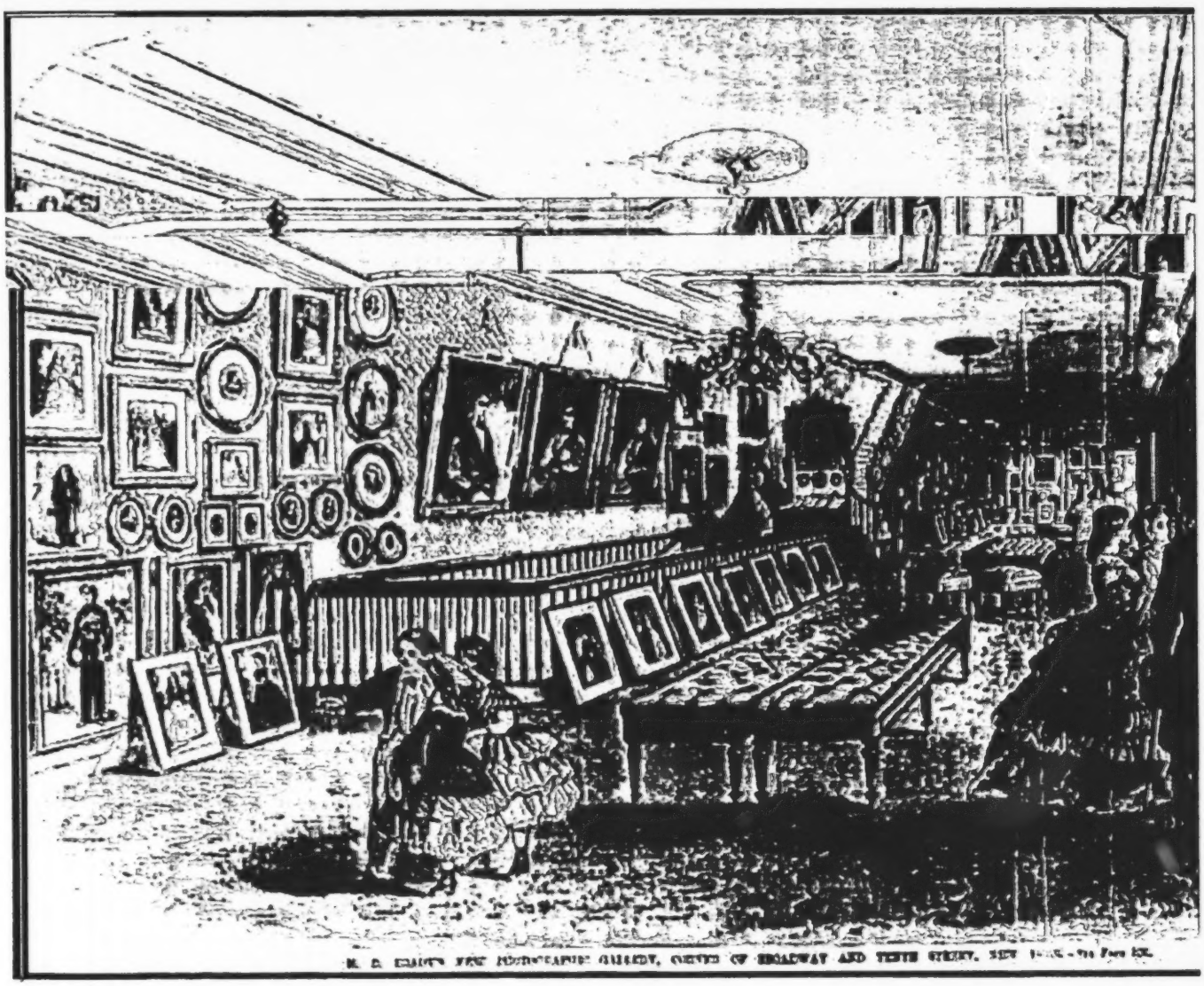
MEDIUM
1 print : wood engraving.

CALL NUMBER
Illus. in AP2.L52

REPRODUCTION NUMBER
LC-USZ62-39409 DLC (intermediary roll film)

REPOSITORY
Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

DIGITAL ID
(intermediary roll film) **cwp 4a40921**



M.B. Brady's new photographic gallery, corner of Broadway and Tenth Street, New York, 1861 January

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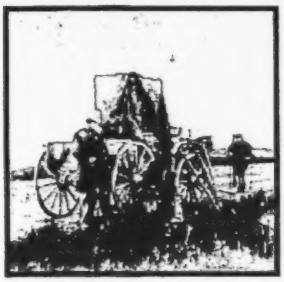


[A rare specimen found on hill above Fort Riley, Kansas] / Gardner's Photographic Art Gallery.

Gardner's Photographic Art Gallery (Washington, D.C.), photographer.

CREATED/PUBLISHED
[1867]

SUMMARY
Photographer Alexander Gardner is seated in middle, holding his camera lens.

NOTES
Across the continent on the Union Pacific Railway, Eastern Division. No. 104 1/2.

American Memory edition timeline. No. 1115

SUBJECTS
Gardner, Alexander,--1821-1882.
Portable darkrooms--Kansas--1860-1870.
United States--History--Civil War, 1861-1865.
Stereographs.
Photoprints.

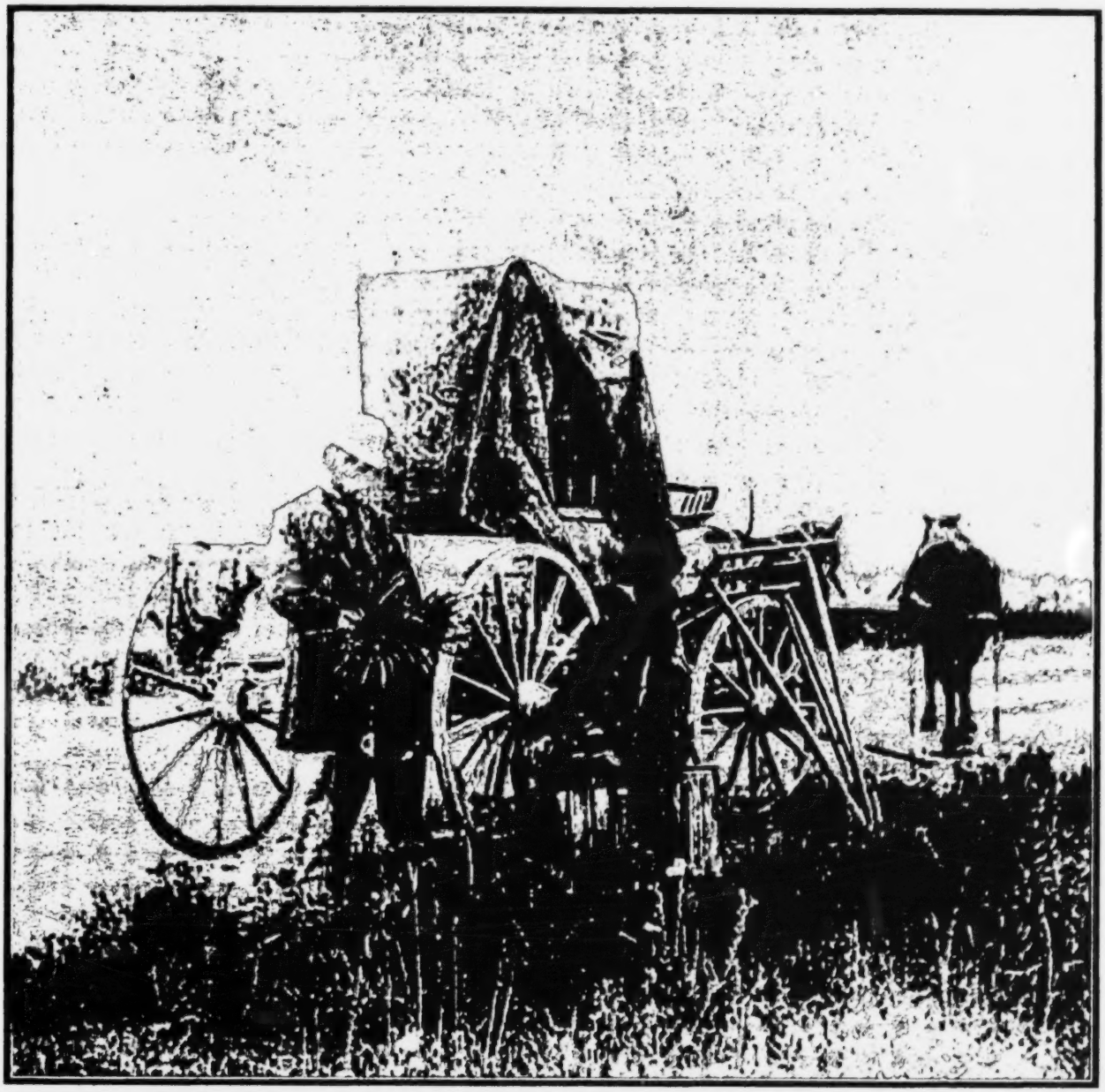
MEDIUM
1 photographic print on stereo card : stereograph.

CALL NUMBER
Item in LOT 2775

REPRODUCTION NUMBER
LC-USZ62-11000 DLC (b&w film neg. of half stereo)
LC-USZ62-26567 DLC (b&w film neg. of half stereo)

REPOSITORY
Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

DIGITAL ID



[A rare specimen found on hill above Fort Riley, Kansas] Gardner's Photographic Art Gallery

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Selected Civil War Photographs, 1861-1865

Click on picture for larger image, full item, or more versions. [Rights and Reproductions]

[Antietam, Md. Allan Pinkerton, President Lincoln, and Maj. Gen. John A. McClernand].

Gardner, Alexander, 1821-1882, photographer.

CREATED/PUBLISHED
1862 October 3.

SUMMARY
Photograph from the main eastern theater of the war, Battle of Antietam, September-October 1862.

NOTES
Civil War photographs, 1861-1865 / compiled by Hirst D. Milhollen and Donald H. Mugridge, Washington, D.C. : Library of Congress, 1977. No. 0146

SUBJECTS
United States--History--Civil War, 1861-1865.
Lincoln, Abraham.
McClernand, John A.
Pinkerton, Allan.
Antietam, Battle of, Md., 1862.
Wet plate negatives.
United States--Maryland--Antietam.

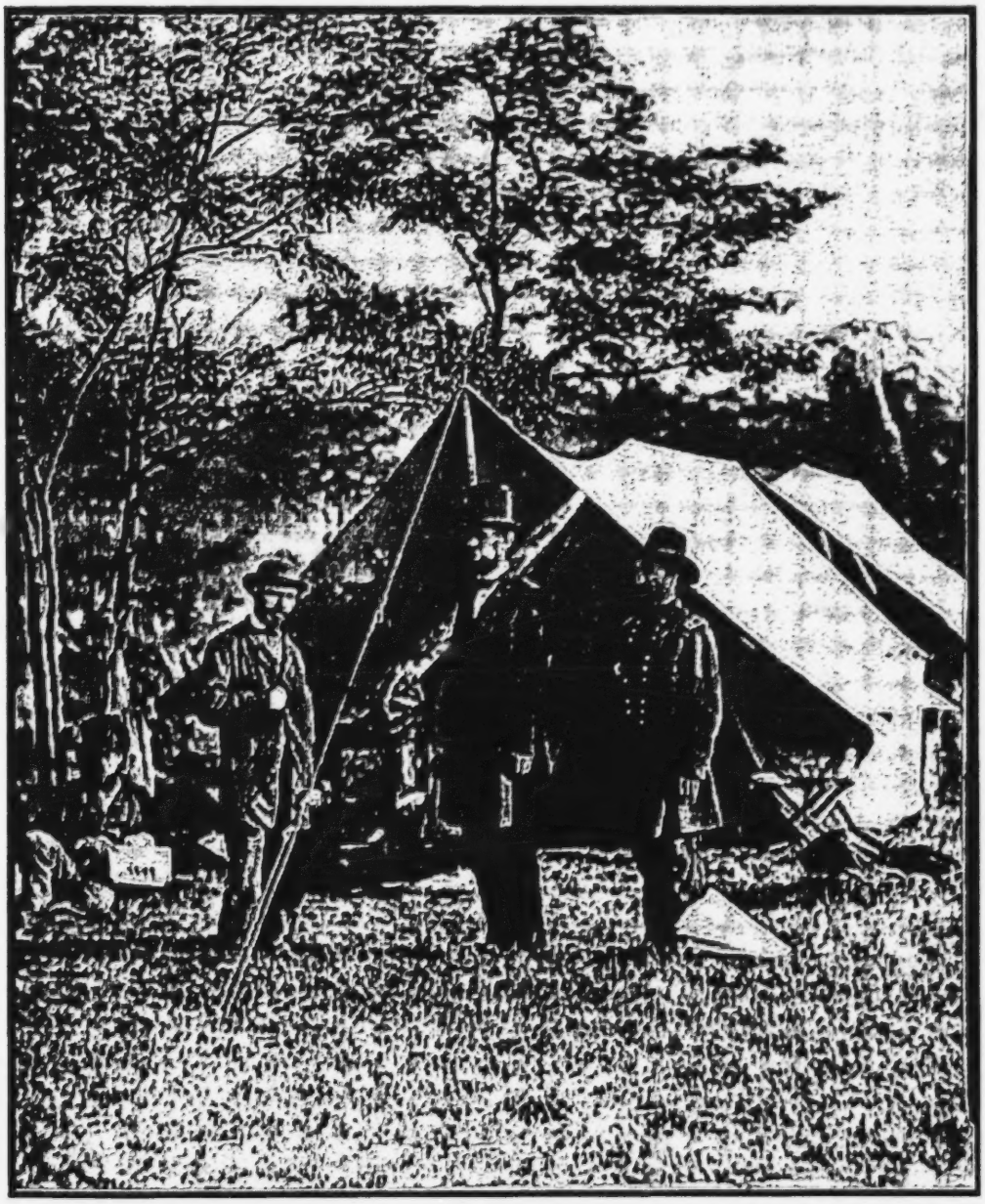
MEDIUM
1 negative : glass, wet collodion.

CALL NUMBER
LC-B817-7949

REPRODUCTION NUMBER
LC-B8171-7949 DLC (b&w film neg.)

COLLECTION
Selected Civil War photographs, 1861-1865 (Library of Congress)

REPOSITORY



Antietam, Md. Allan Pinkerton, President Lincoln, and Maj. Gen. John A. McClelland

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Selected Civil War Photographs, 1861-1865

Click on picture for larger image, full item, or more versions. [Rights and Reproductions]

[Bealeton, Va. Noncommissioned officers' mess of Co. D, 93d New York Infantry].

O'Sullivan, Timothy H., 1840-1882, photographer.

CREATED/PUBLISHED
1863 August.

SUMMARY
Photograph from the main eastern theater of war, Meade in Virginia, August-November 1863.

NOTES
Civil War photographs, 1861-1865 / compiled by Hirst D. Milhollen and Donald H. Mugridge, Washington, D.C. : Library of Congress, 1977. No. 0214

SUBJECTS
United States--History--Civil War, 1861-1865--Military life.
United States--History--Civil War, 1861-1865--Military personnel--Union.
New York troops.
Eating & drinking.
Infantry--Union.
93rd New York Infantry.
Wet plate negatives.
United States--Virginia--Bealeton.

MEDIUM
1 negative : glass, wet collodion.

CALL NUMBER
LC-B811-0217

REPRODUCTION NUMBER
LC-B8171-0217 DLC (b&w film neg.)

COLLECTION
Selected Civil War photographs, 1861-1865 (Library of Congress)

Bealeton, Va. Noncommissioned officers' mess of Co. D, 93d New York Infantry

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Selected Civil War Photographs, 1861-1865

Click on picture for larger image, full item, or more versions. [Rights and Reproductions]

[City Point, Va. African American army cook at work].

CREATED/PUBLISHED
[Between 1860 and 1865]

SUMMARY
Photograph from the main eastern theater of war, the siege of Petersburg, June 1864-April 1865.

NOTES
Civil War photographs, 1861-1865 / compiled by Hirst D. Milhollen and Donald H. Mugridge, Washington, D.C. : Library of Congress, 1977. No. 0367

Forms part of Selected Civil War photographs, 1861-1865 (Library of Congress)

SUBJECTS
United States--History--Civil War, 1861-1865--Military life.
United States--History--Civil War, 1861-1865--Afro-Americans.
Petersburg (Va.)--History--Siege, 1864-1865.
Military cookery.
Wet plate negatives.
United States--Virginia--City Point.

MEDIUM
1 negative : glass, wet collodion.

CALL NUMBER
LC-B811-2597

REPRODUCTION NUMBER
LC-B8171-2597 DLC (b&w film neg.)

COLLECTION
Selected Civil War photographs, 1861-1865 (Library of Congress)

REPOSITORY
Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

City Point, Va. African American army cook at work

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Selected Civil War Photographs, 1861-1865

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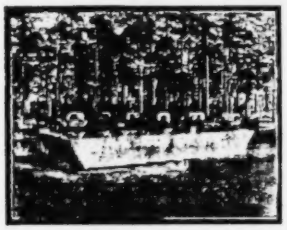


[Rappahannock Station, Va. Canvas pontoon boat, 50th New York Engineers].

O'Sullivan, Timothy H., 1840-1882, photographer.

CREATED/PUBLISHED
1864 March.

SUMMARY
Photograph from the main eastern theater of the war, winter quarters at Brandy Station, December 1863-April 1864.

NOTES
Civil War photographs, 1861-1865 / compiled by Hirst D. Milhollen and Donald H. Mugridge, Washington, D.C. : Library of Congress, 1977. No. 0266

Forms part of Selected Civil War photographs, 1861-1865 (Library of Congress)

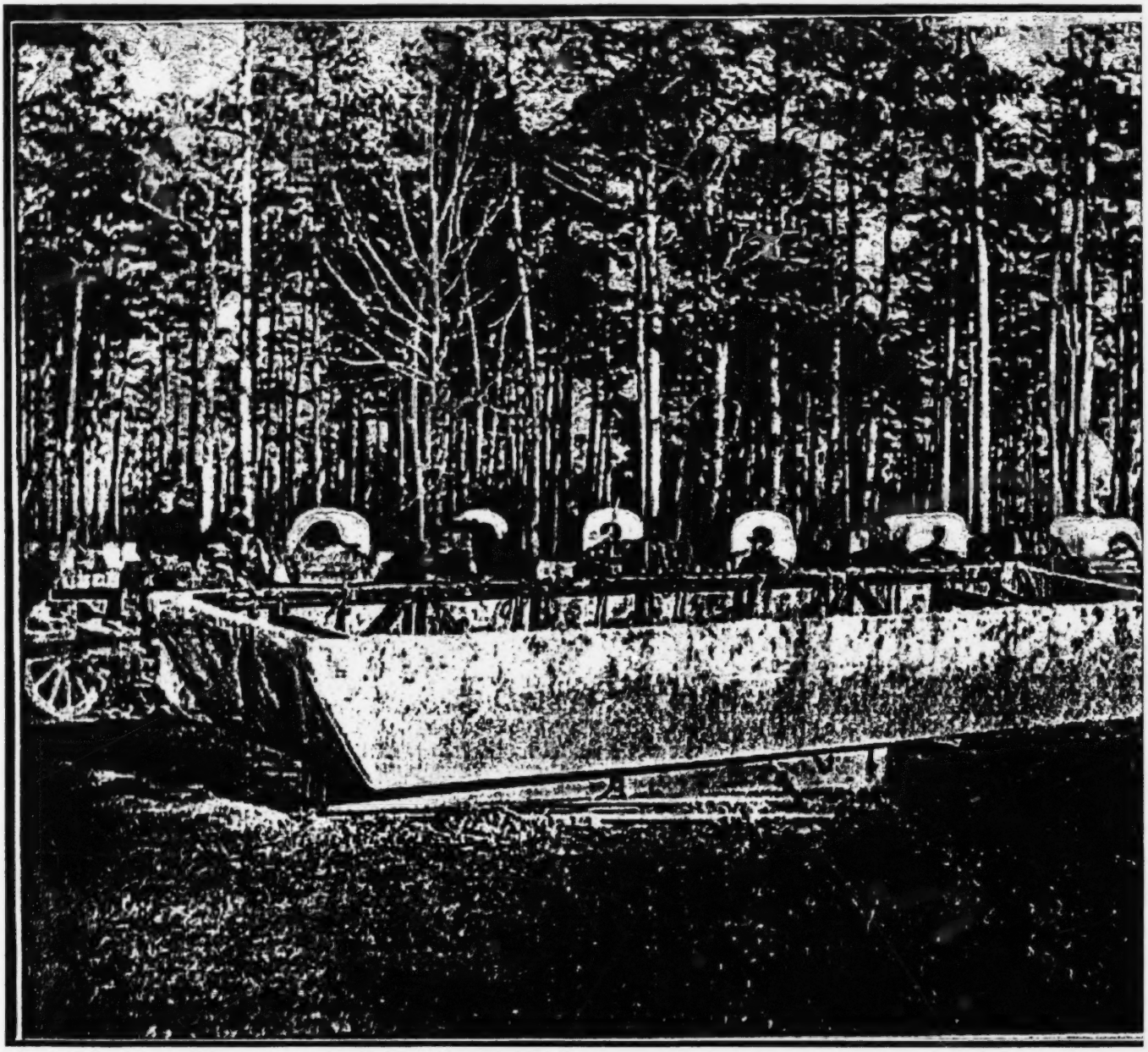
SUBJECTS
United States--History--Civil War, 1861-1865--Transportation.
New York troops.
Pontoon bridges.
Engineering.
50th New York Engineers.
Wet plate negatives.
United States--Virginia--Rappahannock Station.

MEDIUM
1 negative : glass, wet collodion.

CALL NUMBER
LC-B817-7273

REPRODUCTION NUMBER
LC-B8171-7273 DLC (b&w film neg.)

COLLECTION
Selected Civil War photographs, 1861-1865 (Library of Congress)



Rappahannock Station, Va. Canvas pontoon boat, 50th New York Engineers

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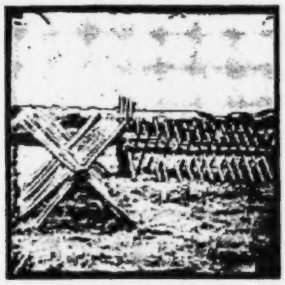
Selected Civil War Photographs, 1861-1865

Click on picture for larger image, full item, or more versions. [Rights and Reproductions]



[Petersburg, Va. Sections of chevaux-de-frise before Confederate main works].

CREATED/PUBLISHED
[1865]

SUMMARY
Photograph from the main eastern theater of war, the siege of Petersburg, June 1864-April 1865.

NOTES
Civil War photographs, 1861-1865 / compiled by Hirst D. Milhollen and Donald H. Mugridge, Washington, D.C. : Library of Congress, 1977. No. 0428

Forms part of Selected Civil War photographs, 1861-1865 (Library of Congress)

SUBJECTS
United States--History--Civil War, 1861-1865--Military facilities.
Petersburg (Va.)--History--Siege, 1864-1865.
Forts & fortifications.
Wet plate negatives.
United States--Virginia--Petersburg.

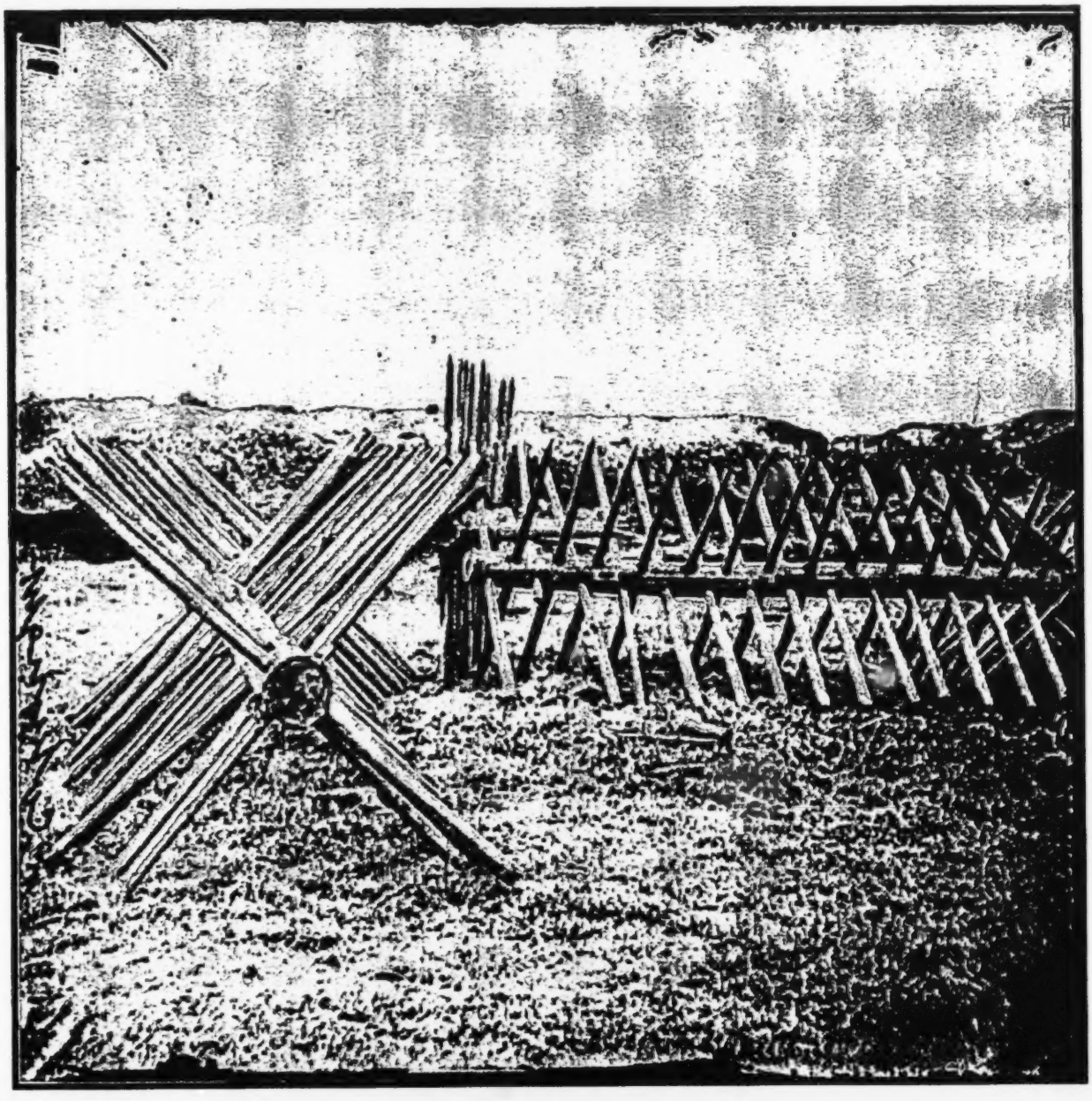
MEDIUM
1 negative : glass, wet collodion.

CALL NUMBER
LC-B811-3206

REPRODUCTION NUMBER
LC-B8171-3206 DLC (b&w film neg.)

COLLECTION
Selected Civil War photographs, 1861-1865 (Library of Congress)

REPOSITORY
Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA



Petersburg, Va. Sections of chevaux-de-frise before Confederate main works

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Selected Civil War Photographs, 1861-1865

Click on picture for larger image, full item, or more versions. [Rights and Reproductions]

[Manassas, Va. Confederate fortifications, with Federal soldiers].

Barnard, George N., 1819-1902, photographer.

CREATED/PUBLISHED
1862 March.

SUMMARY
Photograph from the main eastern theater of war, Confederate winter quarters, 1861-1862.

NOTES
Civil War photographs, 1861-1865 / compiled by Hirst D. Milhollen and Donald H. Mugridge, Washington, D.C. : Library of Congress, 1977. No. 0022

SUBJECTS
United States--History--Civil War, 1861-1865--Military facilities.
Forts & fortifications.
Wet plate negatives.
United States--Virginia--Manassas.

RELATED NAMES
Gibson, James F., b. 1828, photographer.

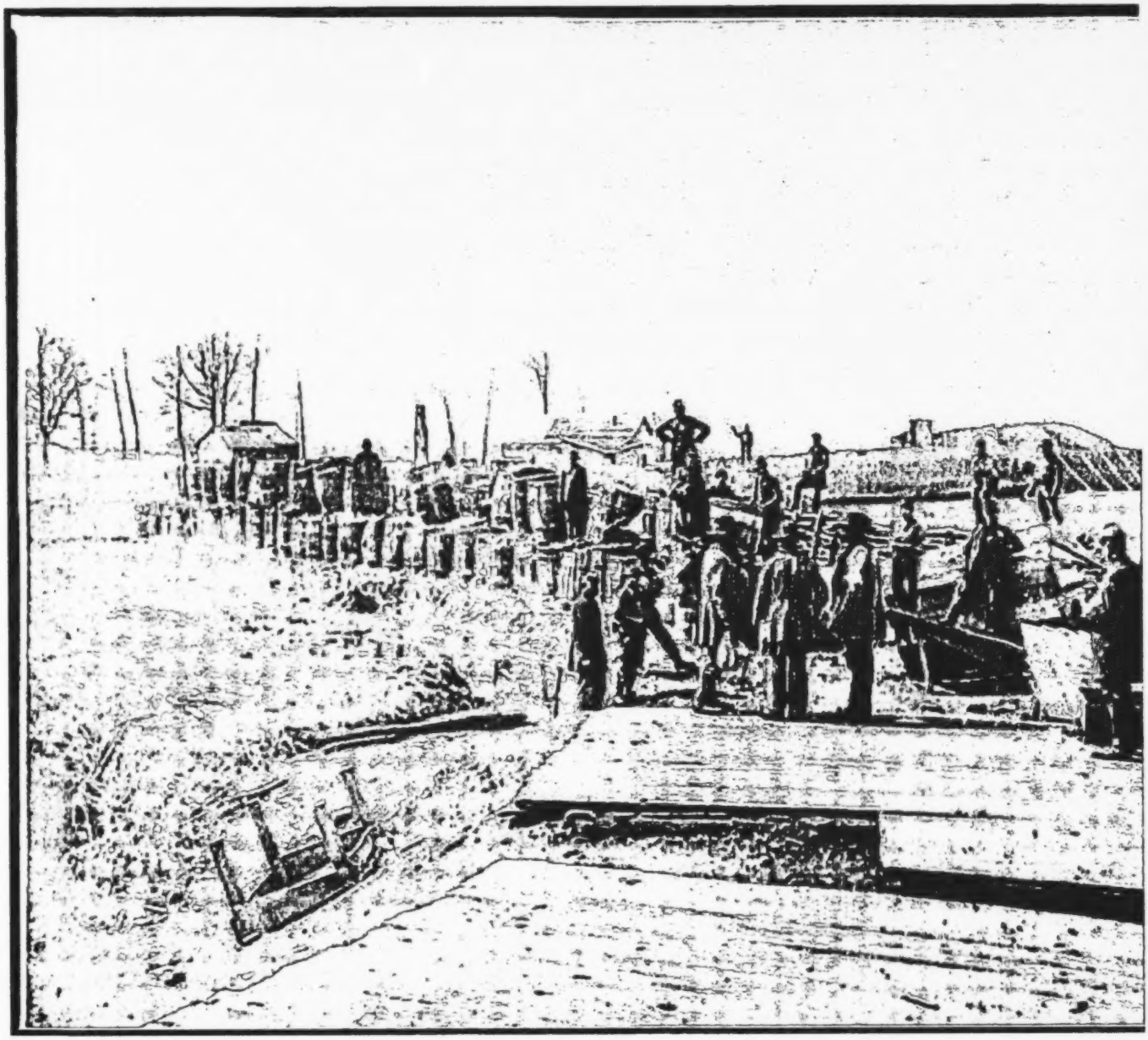
MEDIUM
1 negative : glass, wet collodion.

CALL NUMBER
LC-B817-7936

REPRODUCTION NUMBER
LC-B8171-7936 DLC (b&w film neg.)

COLLECTION
Selected Civil War photographs, 1861-1865 (Library of Congress)

REPOSITORY
Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA



Manassas, Va. Confederate fortifications, with Federal soldiers

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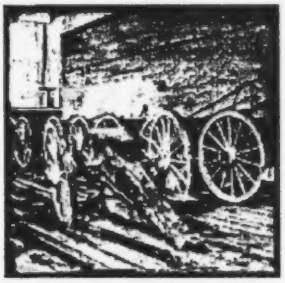
Selected Civil War Photographs, 1861-1865

Click on picture for larger image, full item, or more versions. [Rights and Reproductions]



[Unknown location. Parrott gun].

CREATED/PUBLISHED
[Between 1860 and 1865]

SUMMARY
Photographs of artillery, place and date unknown.

NOTES
Civil War photographs, 1861-1865 / compiled by Hirst D. Milhollen and Donald H. Mugridge, Washington, D.C. : Library of Congress, 1977. No. 0861

Forms part of Selected Civil War photographs, 1861-1865 (Library of Congress)

SUBJECTS
United States--History--Civil War, 1861-1865--Equipment and supplies.
Artillery (Weaponry)
Wet plate negatives.

MEDIUM
1 negative : glass, wet collodion.

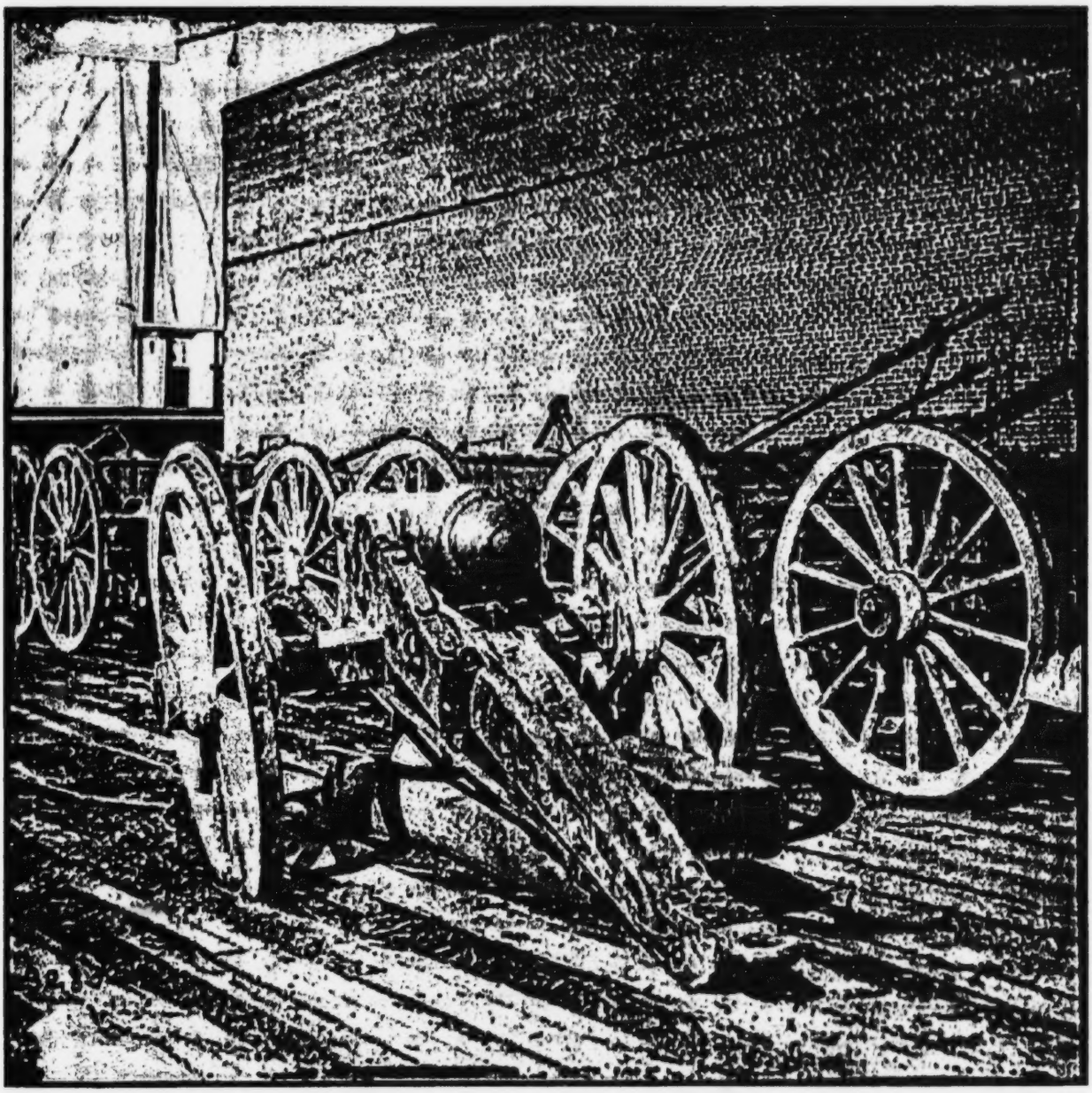
CALL NUMBER
LC-B811-3283

REPRODUCTION NUMBER
LC-B8171-3283 DLC (b&w film neg.)

COLLECTION
Selected Civil War photographs, 1861-1865 (Library of Congress)

REPOSITORY
Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

DIGITAL ID
(intermediary roll film) **cwp 4a39857**



Unknown location. Parrott gun

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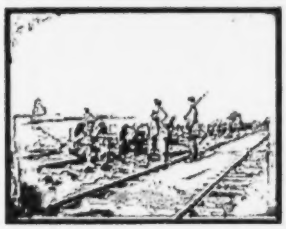
Selected Civil War Photographs, 1861-1865

Click on picture for larger image, full item, or more versions. [Rights and Reproductions]



[Manassas Junction, Va. Soldiers beside damaged rolling stock of the Orange & Alexandria Railroad].

O'Sullivan, Timothy H., 1840-1882, photographer.

CREATED/PUBLISHED
1862 August.

SUMMARY
Photograph from the main eastern theater of the war, Bull Run, 2nd Battle of, Va., 1862, July-August 1862.

NOTES
Civil War photographs, 1861-1865 / compiled by Hirst D. Milhollen and Donald H. Mugridge, Washington, D.C. : Library of Congress, 1977. No. 0123

SUBJECTS
United States--History--Civil War, 1861-1865--Transportation.
Bull Run, 2nd Battle of, Va., 1862.
Railroads.
Wet plate negatives.
United States--Virginia--Manassas Junction.

MEDIUM
1 negative : glass, wet collodion.

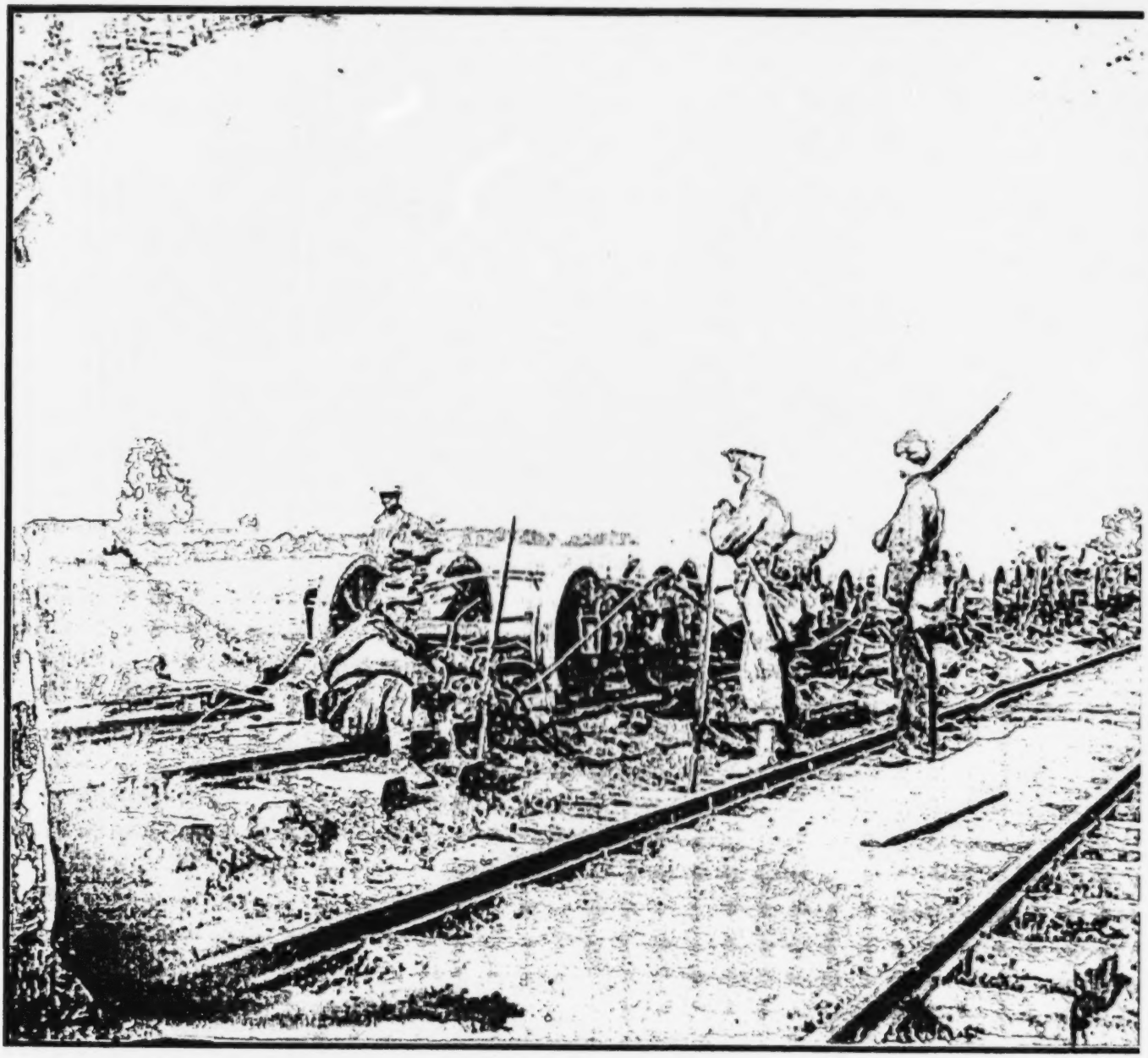
CALL NUMBER
LC-B815-0593

REPRODUCTION NUMBER
LC-B8171-0593 DLC (b&w film neg.)

COLLECTION
Selected Civil War photographs, 1861-1865 (Library of Congress)

REPOSITORY
Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

DIGITAL ID
(intermediary roll film) **cwp 4a39534**



Manassas Junction, Va. Soldiers beside damaged rolling stock of the Orange & Alexandria Railroad

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Selected Civil War Photographs, 1861-1865

Click on picture for larger image, full item, or more versions. [Rights and Reproductions]

[Fredericksburg, Va. Nurses and officers of the U.S. Sanitary Commission].

Gardner, James, b. 1832, photographer.

CREATED/PUBLISHED
1864 May.

SUMMARY
Photograph from the main eastern theater of war, Grant's Wilderness Campaign, May-June 1864. Photograph includes women.

NOTES
Civil War photographs, 1861-1865 / compiled by Hirst D. Milhollen and Donald H. Mugridge, Washington, D.C. : Library of Congress, 1977. No. 0292

Forms part of Selected Civil War photographs, 1861-1865 (Library of Congress)

SUBJECTS
United States--History--Civil War, 1861-1865--Medical aspects.
Wilderness, Battle of the, Va., 1864.
Nurses.
Sanitary Commission, U.S.
Wet plate negatives.
United States--Virginia--Fredericksburg.

MEDIUM
1 negative : glass, wet collodion.

CALL NUMBER
LC-B811-0741

REPRODUCTION NUMBER
LC-B8171-0741 DLC (b&w film neg.)

COLLECTION
Selected Civil War photographs, 1861-1865 (Library of Congress)

The Library of Congress

The Learning Page... lesson plans

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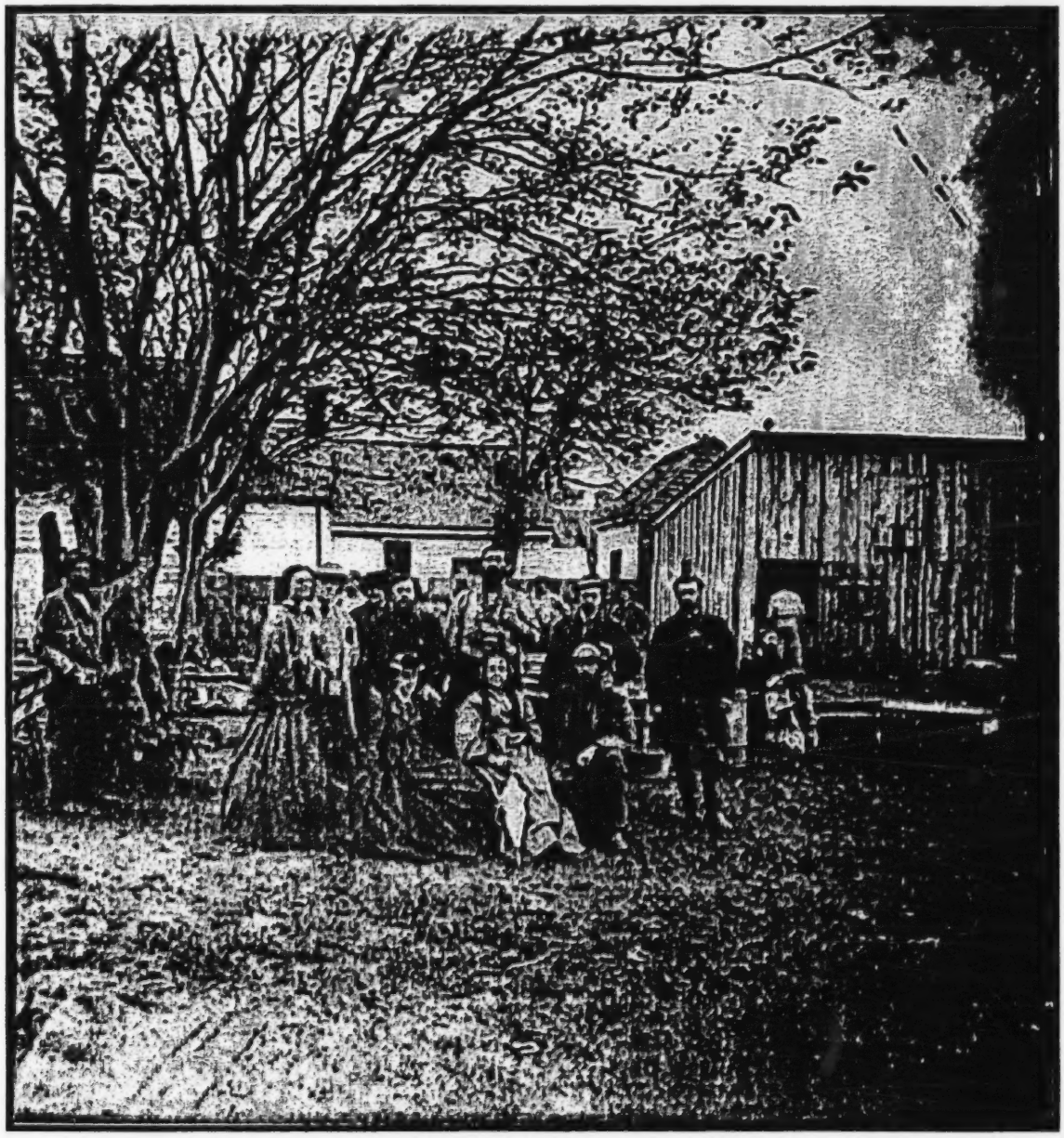

Fredericksburg, Va. Nurses and officers of the U.S. Sanitary Commission

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Selected Civil War Photographs, 1861-1865

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[Washington, D.C. Patients in ward of Harewood Hospital; mosquito nets over beds].

CREATED/PUBLISHED
[Between 1860 and 1865]

SUMMARY
Photograph of Washington, 1862-1865, the hospitals.

NOTES
Civil War photographs, 1861-1865 / compiled by Hirst D. Milhollen and Donald H. Mugridge, Washington, D.C. : Library of Congress, 1977. No. 0804

Forms part of Selected Civil War photographs, 1861-1865 (Library of Congress)

SUBJECTS
United States--History--Civil War, 1861-1865--Medical aspects.
Hospitals.
Wet plate negatives.
United States--District of Columbia--Washington.

MEDIUM
1 negative : glass, wet collodion.

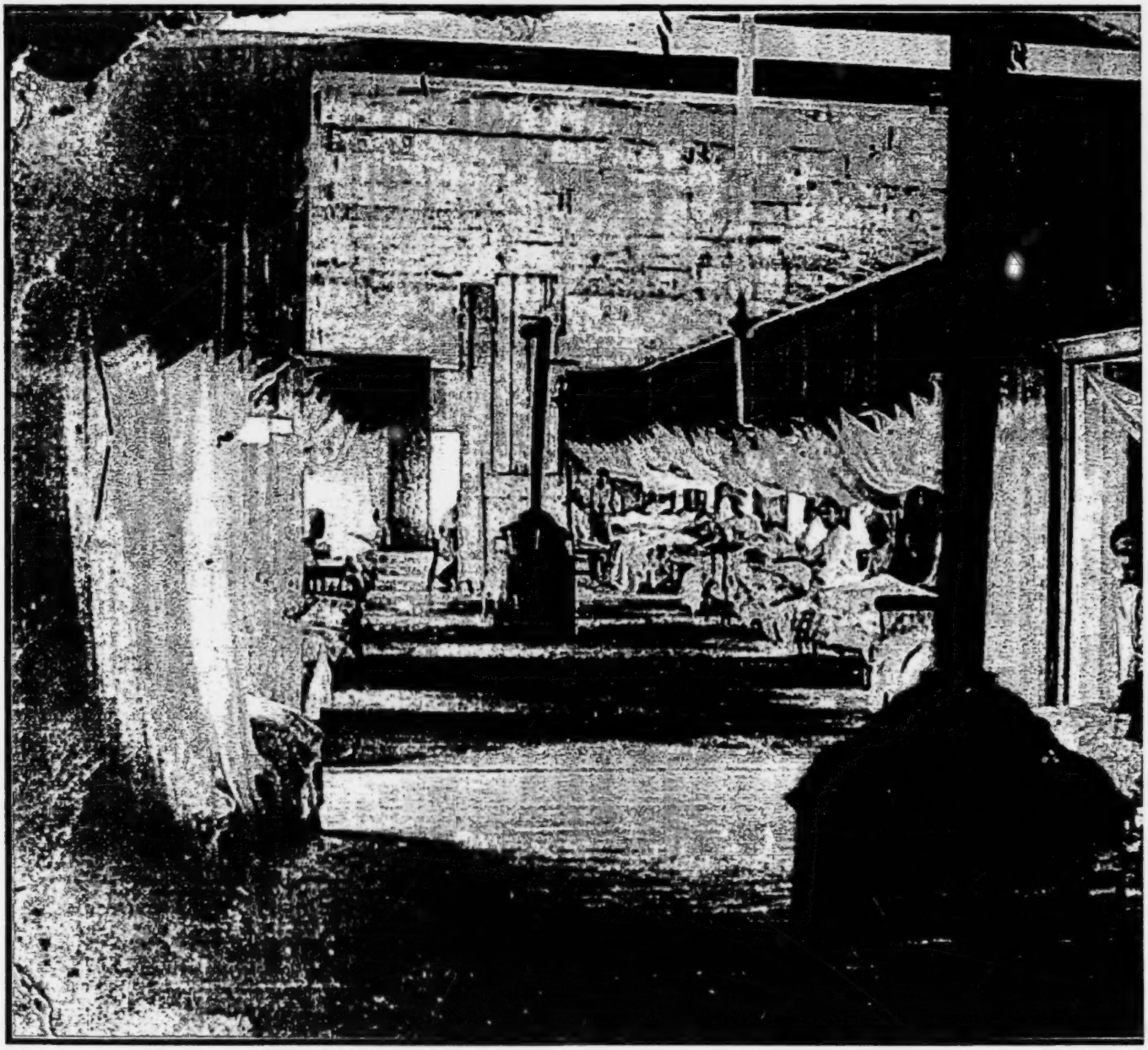
CALL NUMBER
LC-B815-1008

REPRODUCTION NUMBER
LC-B8171-1008 DLC (b&w film neg.)

COLLECTION
Selected Civil War photographs, 1861-1865 (Library of Congress)

REPOSITORY
Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

DIGITAL ID
(intermediary roll film) **cwp 4a39627**



Washington, D.C. Patients in ward of Harewood Hospital; mosquito nets over beds

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Selected Civil War Photographs, 1861-1865

Click on picture for larger image, full item, or more versions. [Rights and Reproductions]

[Antietam, Md. Confederate dead in a ditch on the right wing used as a rifle pit].

Gardner, Alexander, 1821-1882, photographer.

CREATED/PUBLISHED
1862 September.

SUMMARY
Photograph from the main eastern theater of the war, Battle of Antietam, September-October 1862.

NOTES
Civil War photographs, 1861-1865 / compiled by Hirst D. Milhollen and Donald H. Mugridge, Washington, D.C. : Library of Congress, 1977. No. 0133

SUBJECTS
United States--History--Civil War, 1861-1865--Casualties--Confederate.
United States--History--Civil War, 1861-1865--Equipment and supplies.
Antietam, Battle of, Md., 1862.
War casualties.
Firearms.
Wet plate negatives.
United States--Maryland--Antietam.

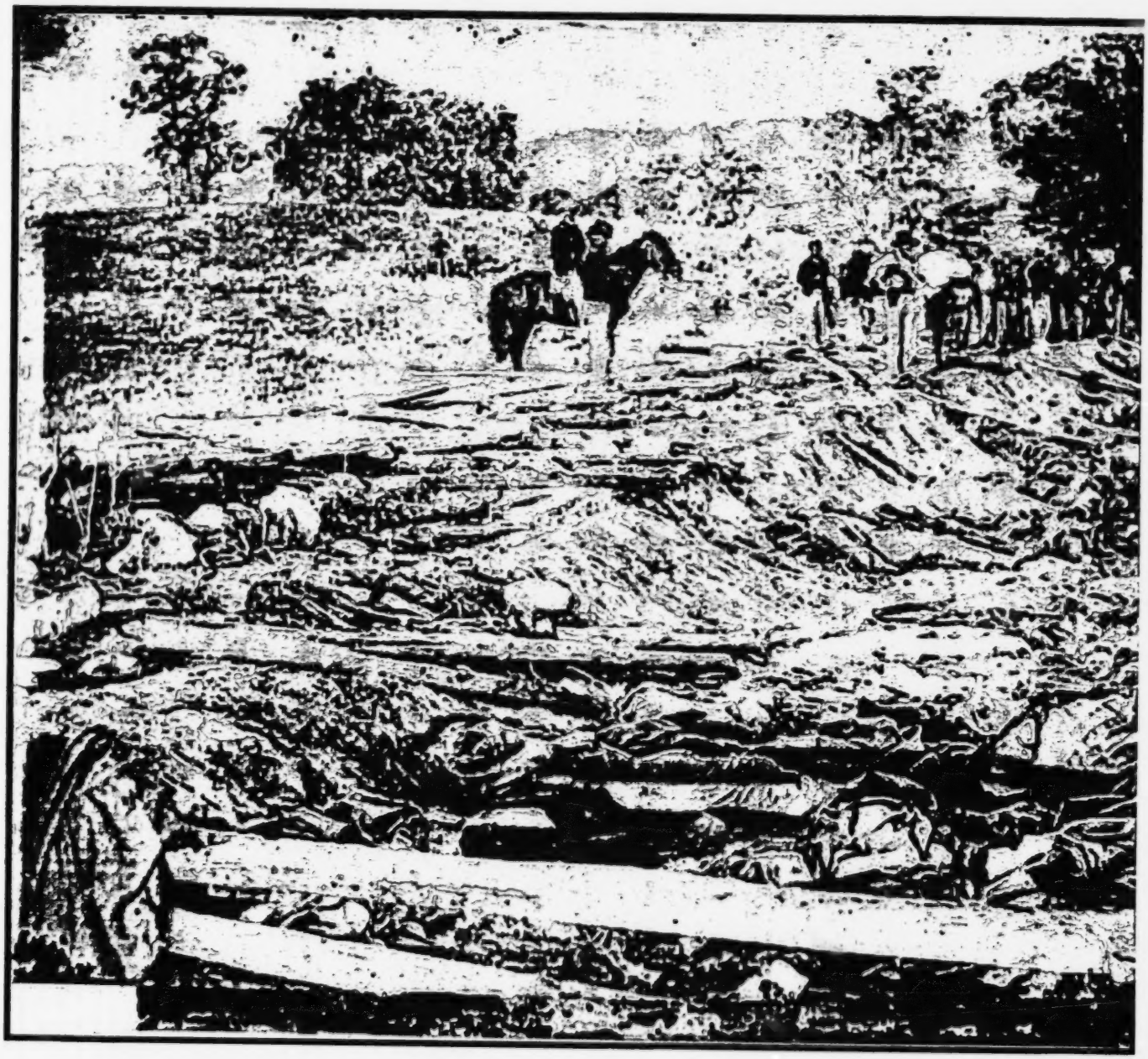
MEDIUM
1 negative : glass, wet collodion.

CALL NUMBER
LC-B815-0565

REPRODUCTION NUMBER
LC-B8171-0565 DLC (b&w film neg.)

COLLECTION
Selected Civil War photographs, 1861-1865 (Library of Congress)

REPOSITORY
Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA



Antietam, Md. Confederate dead in a ditch on the right wing used as a rifle pit

Selected Civil War Photographs, 1861-1865

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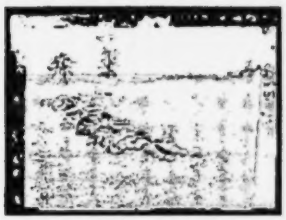


[Antietam, Md. Bodies of Confederate dead gathered for burial].

Gardner, Alexander, 1821-1882, photographer.

CREATED/PUBLISHED
1862 September.

SUMMARY
Photograph from the main eastern theater of the war, Battle of Antietam, September-October 1862.

NOTES
Civil War photographs, 1861-1865 / compiled by Hirst D. Milhollen and Donald H. Mugridge, Washington, D.C. : Library of Congress, 1977. No. 0134

SUBJECTS
United States--History--Civil War, 1861-1865--Casualties--Confederate.
Antietam, Battle of, Md., 1862.
War casualties.
Wet plate negatives.
United States--Maryland--Antietam.

MEDIUM
1 negative : glass, wet collodion.

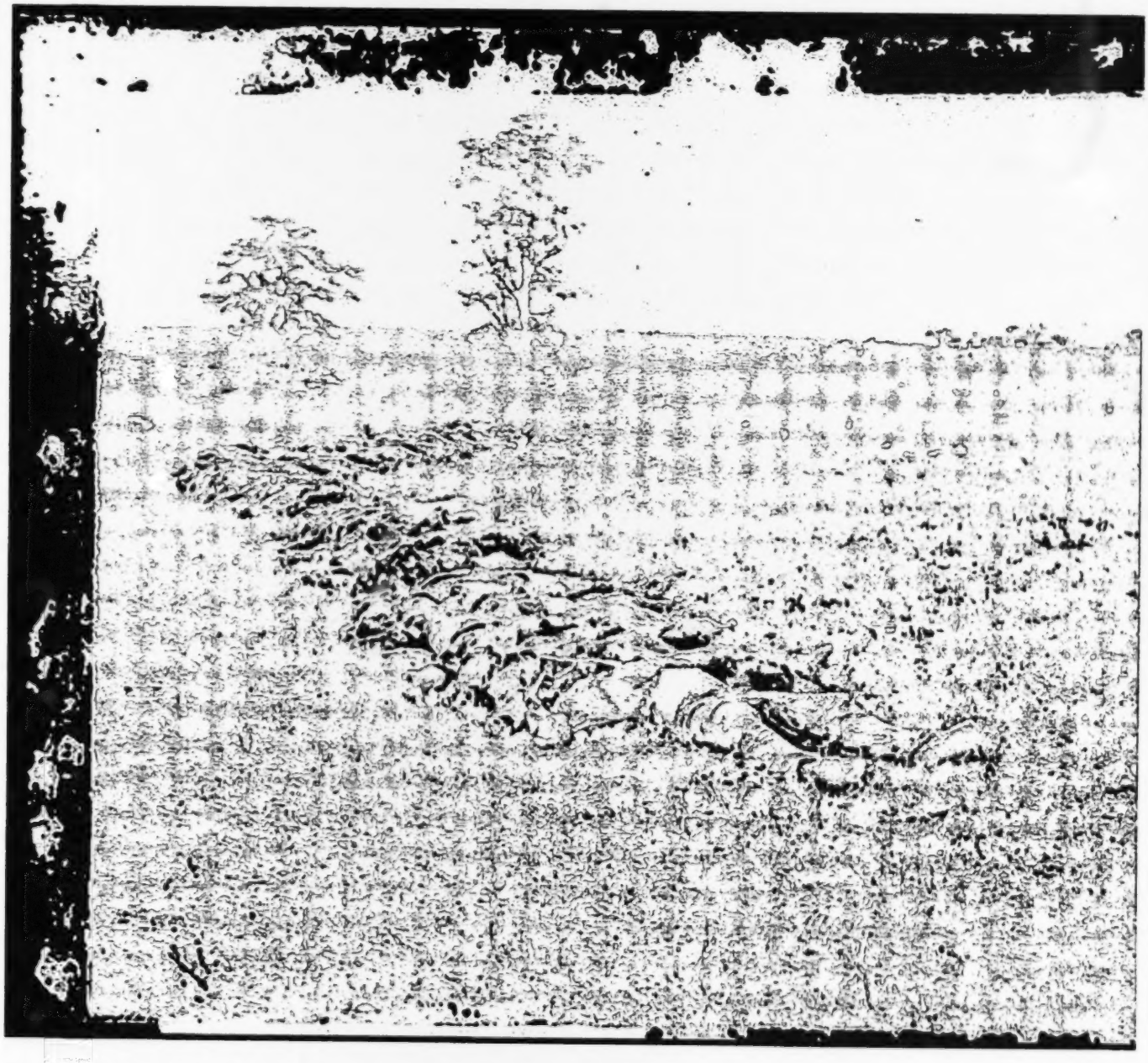
CALL NUMBER
LC-B811-0557

REPRODUCTION NUMBER
LC-B8171-0557 DLC (b&w film neg.)

COLLECTION
Selected Civil War photographs, 1861-1865 (Library of Congress)

REPOSITORY
Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

DIGITAL ID
(intermediary roll film) **cwp 4a39528**



Antietam, Md. Bodies of Confederate dead gathered for burial

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Selected Civil War Photographs, 1861-1865

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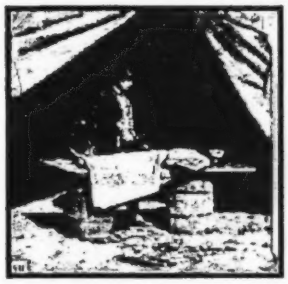

[Unknown location. Embalming surgeon at work on soldier's body].

CREATED/PUBLISHED
[Between 1860 and 1865]

SUMMARY
Photographs of artillery, place and date unknown.

NOTES
Civil War photographs, 1861-1865 / compiled by Hirst D. Milhollen and Donald H. Mugridge, Washington, D.C. : Library of Congress, 1977. No. 0866

Forms part of Selected Civil War photographs, 1861-1865 (Library of Congress)

SUBJECTS
United States--History--Civil War, 1861-1865--Casualties--Union.
United States--History--Civil War, 1861-1865--Military personnel.
United States--History--Civil War, 1861-1865--Medical aspects.
Surgery.
War casualties.
Wet plate negatives.

MEDIUM
1 negative : glass, wet collodion.

CALL NUMBER
LC-B811-2531

REPRODUCTION NUMBER
LC-B8171-2531 DLC (intermediary roll film)

COLLECTION
Selected Civil War photographs, 1861-1865 (Library of Congress)

REPOSITORY
Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

Unknown location. Embalming surgeon at work on soldier's body

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Selected Civil War Photographs, 1861-1865

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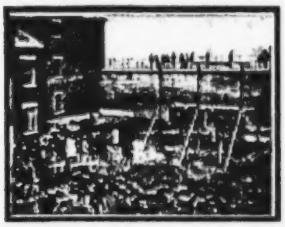


[Washington, D.C. Hanging hooded bodies of the four conspirators; crowd departing].

Gardner, Alexander, 1821-1882, photographer.

CREATED/PUBLISHED
1865 July 7.

SUMMARY
Photograph of Washington, 1862-1865, the assassination of President Lincoln, April-July 1865. Photograph includes woman.

NOTES
Civil War photographs, 1861-1865 / compiled by Hirst D. Milhollen and Donald H. Mugridge, Washington, D.C. : Library of Congress, 1977. No. 0837

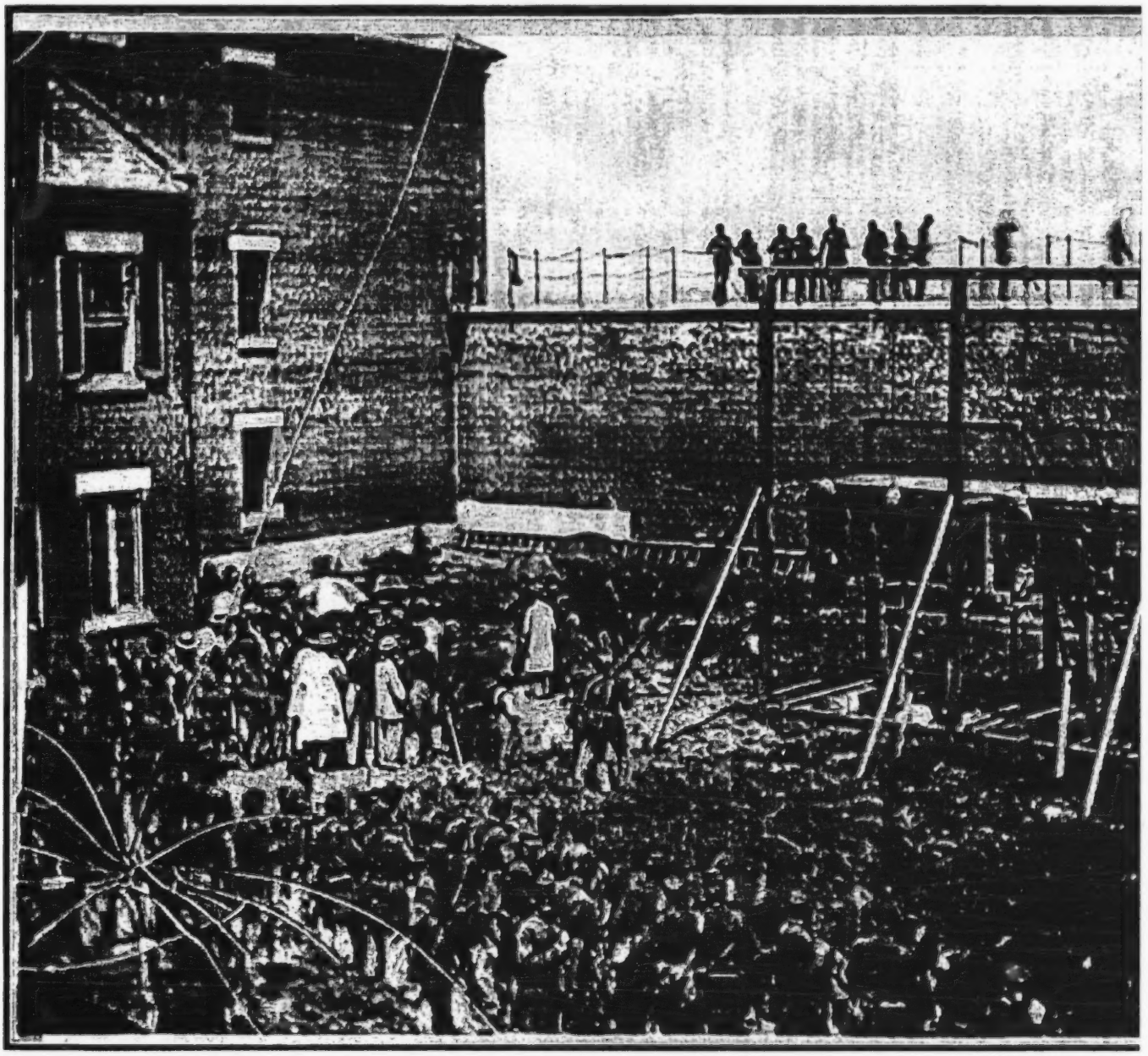
Forms part of Selected Civil War photographs, 1861-1865 (Library of Congress)

SUBJECTS
United States--History--Civil War, 1861-1865--Military facilities.
Surratt, Mary E.
Payne, Lewis.
Herold, David E.
Atzerodt, George A.
Lincoln, Abraham,--1809-1865.--Assassination.
Armories.
Hangings.
Wet plate negatives.
United States--District of Columbia--Washington.

MEDIUM
1 negative : glass, wet collodion.

CALL NUMBER
LC-B817-7798

REPRODUCTION NUMBER
LC-B8171-7798 DLC (b&w film neg.)



Washington, D.C. Hanging hooded bodies of the four conspirators; crowd departing

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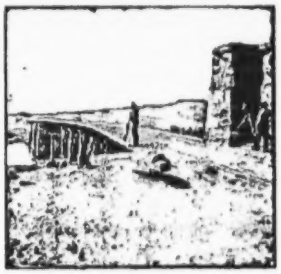

Photojournalism: A Record of War

Photograph Analysis Guide

Observation	*Knowledge*	*Interpretation*
Describe exactly what you *see* in the photograph? • What people & objects do you see? • What is the setting and season? • Is it posed or candid?	What do you know about this time period or event?	What can you conclude from what you see? • What can you conclude about war? • What can you conclude about photojournalism?

Further Research:

- What questions has the photograph raised?
- What is missing from the photograph?

- What would you hear or smell?
- What other sources could you use?

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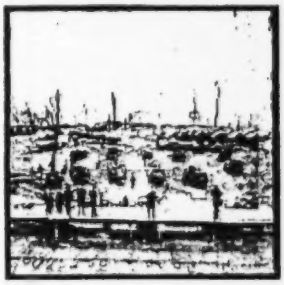

[Johnsonville, Tenn. Camp of Tennessee Colored Battery].

CREATED/PUBLISHED
[1864]

SUMMARY
Photograph of the War in the West.

NOTES
Civil War photographs, 1861-1865 / compiled by Hirst D. Milhollen and Donald H. Mugridge, Washington, D.C. : Library of Congress, 1977. No. 0673

Forms part of Selected Civil War photographs, 1861-1865 (Library of Congress)

SUBJECTS
United States--History--Civil War, 1861-1865--Afro-Americans.
United States--History--Civil War, 1861-1865--Military personnel.
Vicksburg (Miss.)--History--Siege, 1863.
Artillery (Troops)
Wet plate negatives.
United States--Tennessee--Johnsonville.

MEDIUM
1 negative : glass, wet collodion.

CALL NUMBER
LC-B811-2646

REPRODUCTION NUMBER
LC-B8171-2646 DLC (b&w film neg.)

COLLECTION
Selected Civil War photographs, 1861-1865 (Library of Congress)

REPOSITORY
Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

AMERICAN MEMORY | Bibliographic Information

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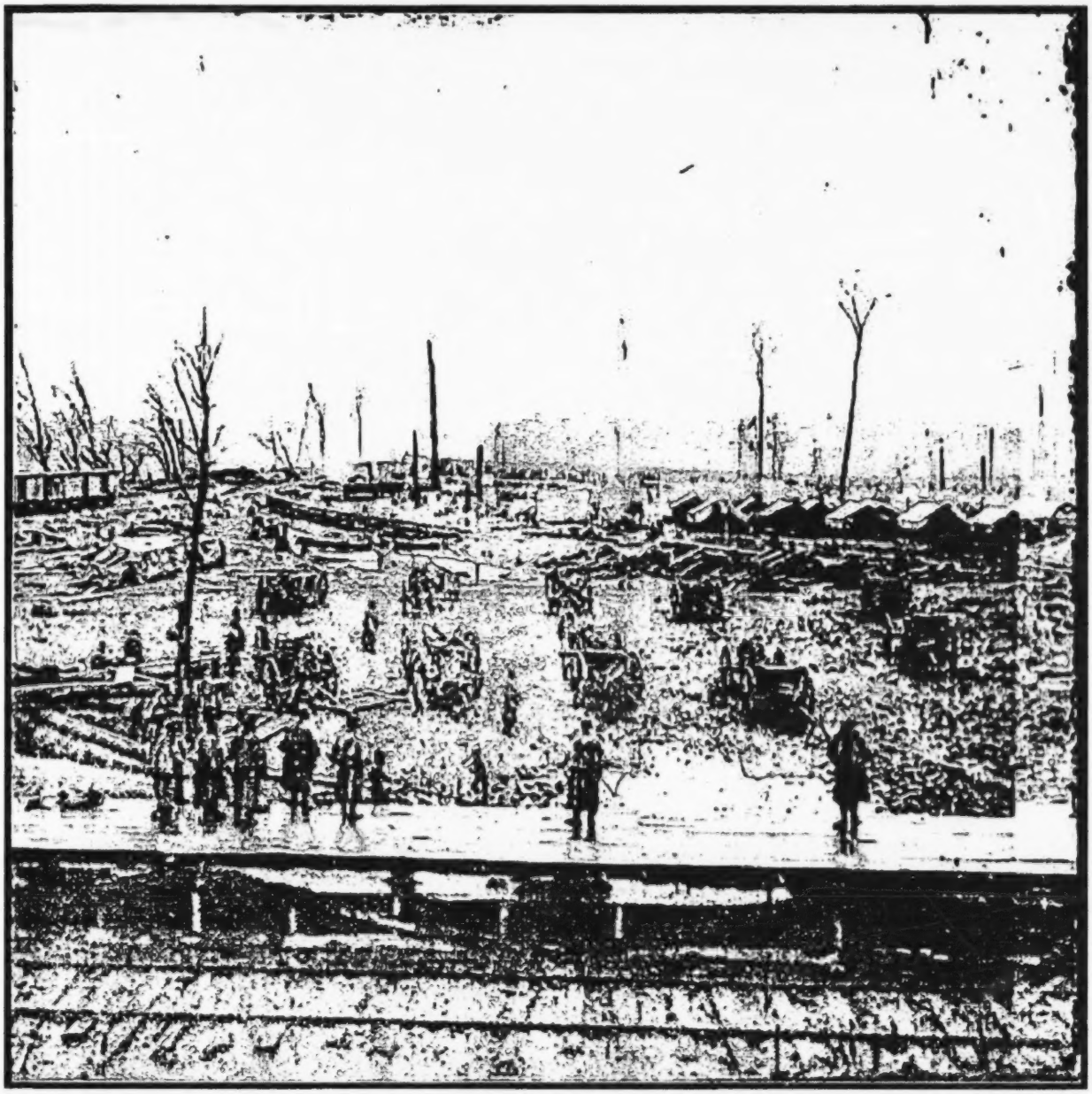

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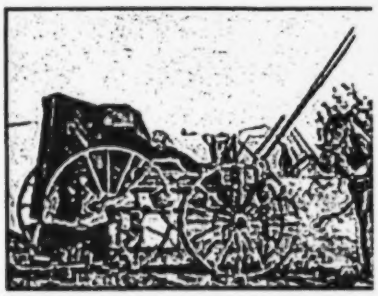
Taking Photographs

at the Time of the Civil War

During the Civil War, the process of taking photographs was complex and time-consuming. Two photographers would arrive at a location. One would mix chemicals and pour them on a clean glass plate. After the chemicals were given time to evaporate, the glass plate would be sensitized by being immersed -- in darkness -- in a bath solution. Placed in a holder, the plate would then be inserted in the camera, which had been positioned and focused by the other photographer. Exposure of the plate and development of the photograph had to be completed within minutes; then the exposed plate was rushed to the darkroom wagon for developing. Each fragile glass plate had to be treated with great care after development -- a difficult task on a battlefield.



Cold Harbor, Va.
Photographer's wagon and tent
Between 1860 and 1865

Civil War Photographs Home Page

am Sep-22-97

Mathew B. Brady

Biographical Note

Mathew B. Brady
July 22, 1861

Mathew Brady arrived in New York City at the age of sixteen. Soon after taking a job as a department store clerk, he started his own small business manufacturing jewelry cases. In his spare time, Brady studied photography under a number of teachers, including Samuel F. B. Morse, the man who had recently introduced photography to America. Brady quickly discovered a natural gift. By 1844, he had his own photography studio in New York.

Brady soon acquired a reputation as one of America's greatest photographers -- producer of portraits of the famous. In 1856, he opened a studio in Washington, D.C., the better to photograph the nation's leaders and foreign dignitaries. As he himself said, "From the first, I regarded myself as under obligation to my country to preserve the faces of its historic men and mothers." He became one of the first photographers to use photography to chronicle national history.

At the peak of his success as a portrait photographer, Brady turned his attention to the Civil War. Planning to document the war on a grand scale, he organized a corps of photographers to follow the troops in the field. Friends tried to discourage him, citing battlefield dangers and financial risks, but Brady persisted. He later said, "I had to go. A spirit in my feet said 'Go,' and I went."

Mathew Brady did not actually shoot many of the Civil War photographs attributed to him. More of a project manager, he spent most of his time supervising his corps of traveling photographers, preserving their negatives and buying others from private photographers freshly returned from the battlefield, so that his collection would be as comprehensive as possible. When photographs from his collection were published, whether printed by Brady or adapted as engravings in publications, they were credited "Photograph by Brady," although they were actually the work of many people.

In 1862, Brady shocked America by displaying his photographs of battlefield corpses from Antietam, posting a sign on the door of his New York gallery that read, "The Dead of Antietam." This exhibition marked the first time most people witnessed the carnage of war. The *New York Times* said that Brady had brought "home to us the terrible reality and earnestness of war."

After the Civil War, Brady found that war-weary Americans were no longer interested in purchasing photographs of the recent bloody conflict. Having risked his fortune on his Civil War enterprise, Brady lost the gamble and fell into bankruptcy. His negatives were neglected until 1875, when Congress purchased the entire archive for $25,000. Brady's debts swallowed the entire sum. He died in 1896, penniless and unappreciated. In his final years, Brady said "No one will ever know what I went through to secure those negatives. The world can never appreciate it. It changed the whole course of my life."

Despite his financial failure, Mathew Brady had a great and lasting effect on the art of photography. His war scenes demonstrated that photographs could be more than posed portraits, and his efforts represent the first instance of the comprehensive photo-documentation of a war.

The Daguerreotype

Louis-Jacques-Mandé Daguerre invented the daguerreotype process in France. The invention was announced to the public on August 19, 1839 at a meeting of the French Academy of Sciences in Paris. American photographers quickly capitalized on this new invention, which was capable of capturing a "truthful likeness." Daguerreotypists in major cities invited celebrities and political figures to their studios in the hopes of obtaining a likeness for display in their windows and reception areas. They encouraged the public to visit their galleries, which were like museums, in the hope that they would desire to be photographed as well. By 1850, there were over 70 daguerreotype studios in New York City alone.

Popularity of the daguerreotype declined in the late 1850s when the ambrotype, a faster and less expensive photographic process, became available. A few contemporary photographers have revived the process.

The Process

The daguerreotype is a direct-positive process, creating a highly detailed image on a sheet of copper plated with a thin coat of silver without the use of a negative. The process required great care. The silver-plated copper plate had first to be cleaned and polished until the surface looked like a mirror. Next, the plate was sensitized in a closed box over iodine until it took on a yellow-rose appearance. The plate, held in a lightproof holder, was then transferred to the camera. After exposure to light, the plate was developed over hot mercury until an image appeared. To fix the image, the plate was immersed in a solution of sodium thiosulfate or salt and then toned with gold chloride.

Exposure times for the earliest daguerreotypes ranged from three to fifteen minutes, making the process nearly impractical for portraiture. Modifications to the sensitization process coupled with the improvement of photographic lenses soon reduced the exposure time to less than a minute.

Although daguerreotypes are unique images, they could be copied by redaguerreotyping the original. Copies were also produced by lithography or engraving. Portraits based upon daguerreotypes appeared in popular periodicals and in books. James Gordon Bennett, the editor of the New York Herald, posed for his daguerreotype at Brady's studio. An engraving, based on this daguerreotype later appeared in the *Democratic Review*.

The Cameras

The earliest cameras used in the daguerreotype process were made by opticians and instrument makers, or sometimes even by the photographers themselves. The most popular cameras utilized a sliding-box design. The lens was placed in the front box. A second, slightly smaller box, slid into the back of the larger box. The focus was controlled by sliding the rear box forward or backwards. A laterally reversed image would be obtained unless the camera was fitted with a mirror or prism to correct this effect. When the sensitized plate was placed in the camera, the lens cap would be removed to start the exposure.

Daguerreotype Plate Sizes

Whole plate	6-1/2" x 8-1/2"
Half plate	4-1/4" x 5-1/2"
Quarter plate	3-1/4" x 4-1/4"
Sixth plate	2-3/4" x 3-1/4"
Ninth plate	2" x 2-1/2"
Sixteenth plate	1-3/8" x 1-5/8"

Daguerreotypes Home Page

Timeline of the Daguerreian Era

1839

The invention of the daguerreotype by Louis-Jacques-Mandé Daguerre is formally announced in Paris, France.

William Henry Fox Talbot announces a cameraless photographic process called photogenic drawing, which creates images of plant forms, lace and other objects placed directly on a sheet of light-sensitive paper.

In September, the first American daguerreotypes are made in New York City.

Robert Cornelius makes a daguerreotype self-portrait.

1840

William Henry Harrison is elected President of the United States.

1841

William Henry Fox Talbot patents the calotype, or paper negative process.

President William Henry Harrison dies and is succeeded by John Tyler.

P. T. Barnum opens the American Museum in New York City.

Horace Greeley begins publishing The New York Tribune.

1844

Mathew Brady opens a daguerreotype studio in New York City.

Samuel F. B. Morse sends the first successful telegraph message between Baltimore and Washington.

James Knox Polk is elected President of the United States.

1846

The Mexican-American War begins.

Sewing machine is patented by Elias Howe.

1847

Liberia becomes an independent republic in Africa. (Liberia was founded by the American Colonization Society.)

Gold is discovered in California.

1848

The Mexican-American War ends.

Zachary Taylor is elected President of the United States.

1849

William and Frederick Langenheim acquire the American rights to Talbot's calotype process.

1850

Mathew Brady begins publication of his Gallery of Illustrious Americans.

Two American photography journals begin, the Daguerreian Art Journal and the Photographic Art Journal.

Henry Clay's compromise slavery resolutions are laid before U.S. Senate.

President Zachary Taylor dies; Millard Fillmore becomes President.

Jenny Lind tours the United States.

1851

Louis-Jacques-Mandé Daguerre, inventor of the daguerreotype, dies.

Daguerreotypes are exhibited at the Great Exhibition of the Industry of All Nations held at London's Crystal Palace.

1852

Franklin Pierce is elected President of the United States.

1854

James Ambrose Cutting patents the ambrotype process. (In the late 1850s, the ambrotype would replace the daguerreotype.)

George Eastman, the father of Kodak, is born.

1856

James Buchanan is elected President of the United States.

The tintype is patented.

William and Frederick Langenheim copyright the first paper photographs, stereographs of Eastern U. S. sites.

1860

Abraham Lincoln is elected President of the United States.

Daguerreotypes Home Page

The Library of Congress

The Learning Page... getting started

Finding Items in American Memory

American Memory is the collective term for separate collections of rare and unique items of importance to United States' culture and history. The level of cataloging varies with the collection and depends, in part, on the media format of the collection, its age, and acquisition date. Most collections have search capability. Many have additional finding aids, such as subject and author lists.

Choose **General Overview (Browse)** for finding aids that provide an overview of collection content and format. Choose **Focused Searching** for finding aids that search for specific items.

General Overview (Browse) | Focused Searching (Search)

General Overview (Browse)

For:	Use:	Suggested Strategies:
Overview of American Memory	American Memory Collections: All Collections	Scan the title list. Note that the list is alphabetized by keywords, not the first word of the title. • Select Descriptions to read the scope and contents of the collections. • Select a collection. Try some of the links on the collection home page, including the Special Presentation, to understand the depth and variety within the collection.
Overview of Topics in American Memory	1. Learning Page Pathfinder Pages: Events, People, Places, Time, Topics 2. American Memory Collection Finder	Pathfinder Pages link to homepages of collections from the subject heading selected. 1. Use finding aids with the collection to scan the subjects within the collection. 2. Search the collection using the keyword from the Pathfinder page. The Collection Finder uses broad subject headings for topics, time, and places. Collections may be selected for searching from the subject heading page. See Collection Finder Help for more information.
Overview by Media Type	Collections are organized by original format: Documents Manuscripts Printed Texts	Read the descriptions of the collections. Go to a collection home page for an overview of its features. View a Special Presentation to learn highlights from the collection. Choose several collections of interest for a brief search.

	Sheet Music Maps Motion Pictures Photos & Prints Sound Recordings	

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Focused Searching (Search)

For:	Use:	Suggested Strategies:
All-Collection Searching	Search American Memory	Enter search terms in the search box. Press Enter on your keyboard or click on **Search**. • Check the Synonym List for more terms. • Search Tips provides help in choosing search terms. • See What American Memory resources are included in this search? for more information.
Media Type Searching	Collections are organized by original format: Documents Manuscripts Printed Texts Sheet Music Maps Motion Pictures Photos & Prints Sound Recordings	Enter search terms in the search box. Press Enter on your keyboard or click on **Search**. • Check the Synonym List for more terms. • Search Tips provides help in choosing search terms. • Some document collections have the option of searching the full text of the collection or the descriptive cataloging information. See Searching Full Text for an explanation.
Single Collection Searching	Search page of individual collections	Enter search terms in the search box. Press Enter on your keyboard or click on **Search**. • Check the Synonym List for more terms. • Search Tips provides help in choosing search terms. • Some document collections have the option of searching the full text of the collection or the descriptive cataloging information. See Searching Full Text for an explanation.

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The Learning Page... getting started

Synonym List

Try these synonyms to improve your search results.

For terms related to specific collections, check the Learn More About Its in the Collections section of the Learning Page. Choose a collection and look for Search Tips on the Summary of Resources page.

SYNONYM CHART	
in addition to/ instead of:	**also use:**
African Americans	abolition, afro-american, black, colored, names of individuals, Negro, Negroes, slavery, suffrage
agriculture	crops, names of crops , farms, harvest, land, livestock, names of livestock
celebrities and prominent individuals	actor, senator, artist, writer, names of individuals
cities and towns	neighborhoods, markets, peddlers, slums, names of streets, names of cities
emigration and immigration	aliens, colonization, emigrant, immigrant, migration, ports of entry, nationalities, names of places
ethnicity	culture, race, pluralism, names of ethnic groups
family	child, children, divorce, home, household, husband, marriage, spouse, wife
industry	business, factory, names of companies, types of industries, manufacturing, production, work
labor	names of occupations, factory, guilds, migrant, strike, unions
recreation	amusement park, beach, boats, games, hobbies, names of sports, leisure, parks, playgrounds
scenic views	names of places, landscape, panorama, view, vista
transportation	automobile, car, cart, horse, railroad, ship, train, vessel, wagon
war	arms, artillery, battlefields, bombers, casualties, infantry, military, names of wars, troops, weapons
women	female, girl, lady, mother, suffrage, names of individuals

For World Wide Web browsers that do not support tables, use this Search Tips List.

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Search Tips

Choosing Search Words | Using Special Characters | How are the Results Listed?

Note: The search engine used on the American Memory database is *InQuery*, currently licensed from LeadingSide, Inc. *InQuery* was originally developed by the Center for Intelligent Information Retrieval based at the University of Massachusetts at Amherst.

These Search Tips suggest searching strategies. The information you are searching is described on the Searchable American Memory Resources page.

Choosing Search Words

A search is based on terms separated by spaces. If you enter the word **gold**, the search engine will look for any record that contains this term. Add more terms to look for phrases and multiple subjects. No punctuation is required (e.g., **gold mine** or **gold california**). The results indicate the type of match found. Exact matches will be listed first. If you do not find the materials you want, use the following tips to help focus or broaden your search, as needed.

Too Many Hits

If your search retrieves too many records, choose more specific search words:

1. Avoid overly general subjects (e.g. **war, women, building**) which are likely to be found in most collections. Use the Synonym List for alternatives.

2. Avoid category headings used to label each section in the bibliographic records. For example, **photograph** will appear in the MEDIUM section of every record of every photograph in American Memory.

3. Look for **Subject, Author, Geographic Location**, or other lists available from the home page of most collections. Important terms, used in the bibliographic records for that collection, will be listed and linked to records containing each listed term.

4. Look for hot-linked **Subjects** and **Authors** terms, available inside most bibliographic records. These will be linked to a list of related records. The list returned will include related records found for all collections that were included in your original search request.

Too Few Hits

If your search retrieves too few records, choose less specific words, or add synonyms.

1. Use the Synonym List for related terms.

2. Look for **Subject, Author, Geographic Location**, or other lists available from the home page of most collections. Important terms, used in the bibliographic records for that collection, will be listed and linked to records containing each listed term.

3. Look for hot-linked **Subjects** and **Authors** listed inside a bibliographic record focusing on a subject of interest. These will be linked to searches for related records. The list returned will include related records found for all collections that were included in your original search request.

Missing Results

If you do not find materials you know should be included, try choosing words that were in use when the collections

were created.

1. Use older language usage rather than modern day usage. Language changes. For example, the following historical terms produce more "hits" than their modern day counterparts:

Modern Usage	Historical Usage
gas, service station	filling station
African American	Afro American, Negro
voting rights	suffrage

Additional alternate terms may be found in the Synonym List.

2. Use the names of towns, landmarks, bridges, and buildings in use at the time the collection was created.

3. Search for the nearest large town in existence at the time the collection was created. Towns and cities rise and fall in importance over time.

4. Note: Not all collections are searchable. (For details, see the Searchable American Memory Resources page.)

Some Words or Letters Are Ignored
The following are ignored by *InQuery:*

1. Case of letters (i.e. uppercase or lowercase)

2. Some very common words, such as conjunctions, articles and prepositions (e.g. **and**, **not**, or **the**)
(These "stopwords" may be highlighted for you in bold, like regular search terms, in the bibliographic records that are returned.)

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Using Special Characters

Avoid using all special characters unless they are listed below as helpful with *InQuery* searches.

Characters influencing search results

1. Accents and other Diacritics: Type in unaccented letters even when the word usually contains an accent. *InQuery* is programmed to find both accented and unaccented forms of your term. Attempting to type in characters with accents causes unpredictable search results. For example, **frappé** is indexed simply as **frappe**, and **mañana** as **manana**.

2. Use an asterisk (*****) at the *end* of a search term to find all records containing that word and other words that begin with that English language stem. For example, **tele*** returns hits about telephones and telegraphs. However, ***phone** and **tele*ph** do not produce the desired results.

3. Avoid using the following characters:

   # @ ( )

Characters NOT influencing search results

> < - , ; : . ? ! / [ ] "

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How Are the Results Listed?

Understanding a little about how search results are listed may help you control which records are listed first.

Order of Search Results
The list of records returned is arranged in order of relevance to the words entered in the search box. Records listed first are most likely to be relevant to your search. When two or more words are entered in the search box, *InQuery* lists the results in four groups. The exact matches group is listed first, while the fourth group contains the least relevant records. Within each group records likely to be more relevant are listed first.

- To control which records are listed first: Enter the words in the order in which they are most likely to occur in the text or bibliographic records being searched. For example, in the California As I Saw It: First-Person Narratives of California's Early Years, 1849-1900 collection, entering the terms **overland journey** produces 25 exact matches, which are placed at the top of the return list. Entering the same words in a different order, **journey overland**, produces no exact matches. All records found in the first case are still found (38 total hits), but they are ordered differently.

- Records receive a higher ranking, and will appear higher in the results list when they contain:
  - more of your search terms
  - repeated search terms
  - search terms that occur near each other

- Common words are given less weight than those that occur infrequently in the body of text.

Added features:
The Library of Congress takes the features *InQuery* provides and customizes them for enhanced retrieval in response to user feedback.

- Search terms are highlighted in bold in the retrieved bibliographic records or textual documents. (Very common words, such as, **and**, **the**, and **of**, are ignored in the search, but are highlighted in the bibliographic records that are returned. These very common words will not be highlighted in the full text of items returned.)

- When a full text search retrieves a long document, a **BEST MATCH** link appears in the header and footer links for that item. Click on the Best Match button to jump to the portion of text within that document (or document part) which was given the highest relevancy rating. Your search terms are likely to be repeated or clumped close together in this passage of text.

NOTE: The search results list remains in a temporary file on the Library's server for at least 1 hour after your last access. After that time, the list is erased.

As with most relevancy ranking schemes, the exact relevancy calculations used by the *InQuery* search engine, from Sovereign Hill Software, are complex and proprietary.

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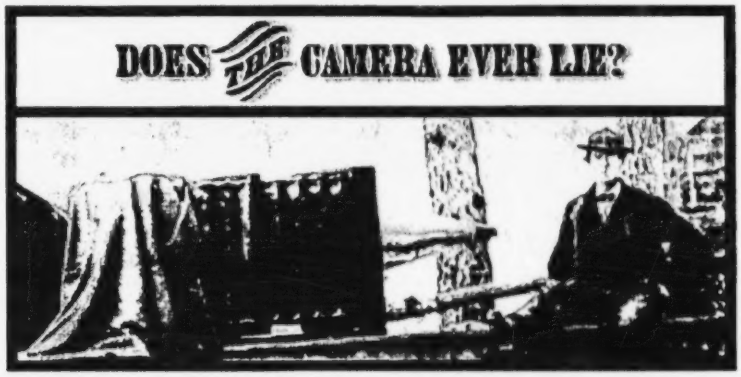

Detail from Quarters of photographers attached to Engineer Corps in front of Petersburg. Petersburg, Va. March 1865. (Library of Congress, Prints and Photographs Division, Reproduction number: LC-B8184-7347)

Photographers often want to communicate a thought or emotion with their work. Although the camera lens views the world impartially, the photographer constantly judges, deciding what to photograph and how to photograph it -- focusing on creating a strong image that will communicate the desired message. The words that accompany a photograph may also influence the way we "read" the picture.

The examples in this special presentation have been drawn from Alexander Gardner's 1865 *Gardner's Photographic Sketch Book of the War*. They reveal that in order to achieve a more striking effect or to cater to the interest of the public, Gardner sometimes rearranged the elements in his photographs or departed from the facts in his writing.

The Case of Confused Identity The Case of the Moved Body

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U.S. Department of Education
Office of Educational Research and Improvement (OERI)
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